

Childhood Education

The Magazine
for Teachers
of Children

To Stimulate Thinking
Rather Than
Advocate Fixed Practice

Next Month—

"Working With Children as Workers" is the theme for the February issue. The contents will include: "What, Now, Is Children's Work?" by Morris R. Mitchell; "Setting the Environment for Work" by Virgil Rogers; "Problems in Developing Children as Workers" by Warren C. Seyfert, and "All Children Are Workers" by H. H. Giles.

"Quotes From a Summer School Notebook" by Mary Rogers Fossit gives a student teacher's observations of an "artist" teacher at work with children and evaluates her observations in terms of her own work with children. Two other articles illustrate ways in which teachers develop children as workers with habits and attitudes that make work important at any age.

News and reviews will complete the issue.

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FRANCES MAYFARTH, Editor
ALICE M. EWEN, Assistant to the Editor
JANE MULKERINS, Advertising Manager

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Children As Artists

IN OUR AMERICAN WAY OF THINKING THERE IS SOMETHING PRETENTIOUS about being an artist. According to common belief you are an artist or you're not one. If you are one, you win great acclaim and demand high fees. If you're not one, it is ridiculous for you ever to try to paint, sing or dance. If you think you're an artist and do try, you're likely to starve before the public can decide whether you merit its acclaim. But these would-be artists are a temperamental lot presumably sensitive to everything else in the world but hunger pangs.

How we ever came to think this way I don't know, but this popular opinion has affected the lives of many children and young people. How much better it would be for the children if we in schools and communities were convinced that recognized artists differ in degree of ability in their art rather than in kind from other human beings.

We do not know exactly what talent is but we do know that all people have it in some degree. We also know that the most competent artists in the world have become so not as a result of talent alone but because of enthusiasm for the goal and arduous, intelligent work to achieve it.

The sensitivity of the artist and the urge to express one's self in artistic ways are present in all children in some degree. The degree varies in individuals but it is there. These tendencies can be nurtured by proper encouragement. They can be frustrated both by over-pretentiousness and by derision.

It is important that the sensitivities of the artist be respected and cultivated in children. It is important that children be encouraged to express their feelings and thoughts in art forms. Art processes are as important to the person as the thing he produces, for expression clarifies one's thinking and causes one's feelings to be orderly and satisfying. It gives a person greater sensitivity and more accurate ideas, as well as increasing facility in achieving an art product. It is a shame to thwart it either with ridicule or overanxious drive for successful production.

CHILDREN SHOULD WORK FOR EXCELLENCE and yet the standards should be set at the level one can achieve and should lead to one's own satisfactions. In this sense there is nothing pretentious about being an artist. It is a natural process which everyone has the right to exercise.—WINIFRED E. BAIN.

Every Child An Artist

Mr. Hopkins, professor of education, Teachers College, Columbia University, tells why he believes every child is an artist and, by contrasting two theories of learning, shows how the capacities of more children can be developed. "Thus the artist in every child," he concludes, "will become a way of life of all children. And education will have come of age."

FOR MANY YEARS THERE HAS BEEN a debate among general educators and art specialists concerning the number of children in an elementary school who have potential art ability. The general educators usually hold that every child is a potential artist if given the opportunity to develop his capacity to the highest degree. Art specialists frequently contend that art is a highly specialized ability which is possessed by or can be developed in only a small percentage of children. Obviously one side is not all right and the other all wrong. Rather, each is looking at the problem from a different viewpoint within which his deductions may be entirely valid. The choice is not an easy one. The selection must be made in terms of what is the more fruitful direction for education in general and for elementary education in particular. More specifically the selection must rest upon the effects of the choice on the opportunities offered children to live best as children and thereby grow in ability to live better in succeeding years. In this spirit the writer takes the position of every child an artist. He attempts in this short paper to give some evidence upon which his decision rests.

The Impressive Theory of Learning

The elementary schools today operate on two rather sharply contrasted theories of learning. The older and

more traditional which governs most practice will be designated as the *impressive* theory. This means that the teacher tries to press into the cortex of the brain of children by a process of connectionism or conditioned response the knowledges and skills which she is required to teach. The child is supposed to receive and record them. And he must be ready at all times to pass them back to her in the form in which they were taught whenever he is asked to exhibit them. The quality of his learning is judged by the teacher on the amount, speed, and accuracy of his reproductive end product.

This impressive—some mental hygienists call it oppressive—control tends to produce a passive, receptive, conforming child whose personality seldom matures to the expected adult levels. For knowledges and skills are valuable only when they are taught and learned so as to release, enrich, develop capacity. And they must eventually be evaluated by their contribution to personality, which is the over-all quality in regulating the behavior of each individual, young or old.

Under the impressive system few children measure up to the goal of high academic achievement or what is frequently referred to as acceptable scholarship. Many may be promoted but few are chosen for the honors and

rewards which the school gives its favorites. And such a school also finds few children of potential art ability. This must be so, for the system is organized and administered that way.

This impressive point of view of learning is accepted by many art teachers. Art programs are selected and organized around it as are the other academic subjects. Art knowledges and skills are graded so as to give cumulative continuity throughout the school. These subject demands are pressed into the life of the child by controlled lessons. His work is evaluated and marked by the teacher upon the quality of the end product which he passes in to her. Thus his ability is confined, his capacity is restricted, his creativeness is frustrated. He is taught art as he is taught any one of the regular academic subjects in which only a few children really achieve while the majority worry along. Thus anyone can hastily but safely conclude that there are only a few children with potential capacity to become artists, when judged by this conception of learning and by these adult standards of quality in the finished product. And the few children who reach this respectable artistic pinnacle are really the non-conformers who break away from traditional demands. Fortunately for all children the quality of their art product is not a factor in their promotion as are their end products in the more traditional areas.

The Expressive Theory of Learning

The other viewpoint of learning which operates in a minority of elementary schools will be designated as the *expressive* theory. This means that the child is free to express *his* feelings, meanings, values in a great variety of media. He carves, saws, sews, models, experiments, draws, paints, dances,

composes, dramatizes. And each expressive act represents some creative selection of himself which he has built through his acceptance of the learnings applied in his living. The course of study is his life. The selection is his interpretation of that life. The medium is his creative process. The organization is his developing experiential unity. The end product is the embodiment of himself in the medium. The art field is his creative psychological release and redirection of emotional needs. For art is the language of emotional expression not the language of cortical assimilation.

Under the expressive concept of learning every child is a potential artist. For every child has the ability to express himself in various art media, to see and understand his sentiments as they appear in his products, to improve his process of externalizing his feelings, and to upgrade his inner organization of his self-selected learnings. Thus every child has the capacity to know better who he is, to recognize and direct his developing power released by his growing self-unity, and to become a better all-around individual. And as a better all-around person he has more to contribute to enriching the lives of other children. So the theory that produces the better all-around child is the better art theory.

The writer accepts this expressive theory of learning as basic to or inherent in the concept of every child an artist. The art quality is in the unity of his personality, the refinement of his expressive feelings, the ease with which he molds the process to his purposes, the end product as his best attempt to satisfy his needs. Any segregation of the end product as the dominant aspect of the art experience is to misinterpret the

experience itself. The product is the outward symptom of the internal quality. And no outward symptom can be intelligently evaluated apart from the internal conditions which gave it birth.

Expressive Versus Impressive Learning and the Art Experience

Every elementary school child has more latent capacity for expressive learning than he has for impressive learning for a number of reasons. First, educators do not allow the expressive behavior of a child to develop, not even in English which is the preferred medium of communication. Some educators see little value in expression in other media. Many educators believe in it but feel there is no available time in the crowded program of impressive subjects. They believe that children should be seen and not heard, should be inactive and not active, should be absorbing and not creating. If there is ever a time in the life of any individual when he should communicate in many media, it is as a growing child. But this privilege of free expression is reserved by adults for themselves as a catharsis for the limitations imposed in their tender years.

Second, the child can never develop his expressive capacity in a school where he is afraid to express himself. He soon learns that the teacher and the group have the power to hurt him. The injury leads to avoidance behavior. But the inner need is for belongingness, affection, status. So the child tries to do only those things which give him security with the teacher and status with the children. Thus he tends to curb his expressive desires and fall into the impressive pattern. But a sensitive child will revolt against this restrictive treatment. His whole nature demands freedom of expression which the regular

outlets deny him. So he deviates from the normal impressive demands to become a troublesome or problem child or a misfit. He is really telling the school officials that the impressive program is unsound for him, perhaps even for all children, although some have more stamina than he to withstand its abnormal pressures.

Third, the impressive theory restricts the child's opportunity to assimilate his learnings creatively, so that he can rarely make the best use of them for his own growth. Thus much potential for creative expression is lost. Every child must make over the outside environment into himself. This means that he must use it to work over creatively his past selection and organization of learnings which constitute his operating unity. To do this he must be free to modify the outside demands as well as to reorganize his own inner drives. Since this freedom for creative development in learning is generally restricted in elementary schools, any attempt to conclude what children have or do not have artistic ability must rest upon their inadequate opportunity to express themselves.

The expressive experience is more valuable both to the child and the teacher than the impressive experience. A few very obvious reasons on this point will suffice. First, expression gives the child an opportunity to release and redirect the incipient patterns in his personality which have been acquired by emotional contagion in the past. Children tend to absorb emotionally the patterns of behavior of those who control the environment in which they live. At a later date these must be brought under the focus of reasoned judgment otherwise they will prevent the development of deliberative action in the areas

of their influence. Thus adults find themselves unable to deal rationally with many problems since they are controlled by behavior patterns emotionally formed in their childhood. So every child must have a chance to release these emotional patterns while they are still fluid and capable of being used as drives toward more rational forms of learning. This is one of the important developmental needs of children.

Second, the expressive experience keeps the emotional tensions developed by the impressive subjects from rising to disruptive heights. Emotion is necessary to all qualitative learning. Too little emotion furnishes too little energy for thought. Too much emotion disrupts the quality of cortical responses. All experience has an emotional base. Isolated learnings unrelated to purposes of children or adults tend to cause emotions to rise to the danger point. Meaningful learnings based upon purpose tend to keep emotions well within the optimum level for best quality of results. So every child needs art experience to keep down the emotional racing due to adult demands which he is too immature to satisfy by acting on thinking.

In the third place, expressive experiences help the teacher understand the needs of the child which can be read both in the objects which he produces and in the process by which they are expressed. A truth that should be frequently repeated is that all behavior is an attempt to satisfy needs. The needs of the young child are his inner psychological yearnings which he is unable to externalize through language. But he can express them through other media such as painting, modeling, or dramatics. The rhythm of the wholesome personality or the disorder of the worried one can be easily detected. And

the teacher who can read behavior has little difficulty in finding in his expression the need which the child is trying to explain to himself and to her. She can then modify the environment to help him alleviate his inner distress and give him new security in expressing his feelings in his self-selected medium.

Fourth, the expressive experience gives the teacher the opportunity to help the child at the times and places when he feels his greatest need and when his readiness for learning is at its highest point. Thus she may achieve a greater reward for her efforts, for she has a better understanding of him. Good teachers have always used the arts for this purpose even in formal schools and especially for sensitive, troublesome children. The impressive learnings did not reveal enough of the *real* child to give them a clue to his behavior.

Fifth, and finally, the expressive experience is more valuable to the child than the impressive experience as it is a more normal way for him to learn. The child is a purposeful energy system. He wants to move into the surrounding environment. He objects to having the surrounding environment thrust into him. Gavaging may be necessary as a temporary measure in organic illness, but it is not a satisfactory continuous process for personality development. In a normal relationship the child moves out into the environment, selects learnings related to his purposeful movement, works these learnings over into himself by deliberative judgment, and then uses the recreated learnings in improving his behavior in the next situation which arises out of his continued adaptations. This is a self-selective, creative process which every child must have for his best growth.

The expressive experience enables the

teacher to see what learnings the child is selecting, how he is recreating them, how he integrates them into his growing self, and where she can help him improve the selection, creation, reintegration. She can teach him a process of relationship between the environment and himself so that he may continue to improve throughout the years of his life. Thus the expressive experience aids her in helping the child to become a better child. And in the last analysis it is the operating quality of the human personality that justifies the time and money spent on the educational system.

The expressive experience is developed at its best only in an environment of rich wholesome living. This is always an atmosphere where freedom of expression is accepted, is taken for granted, is as natural a part of life as the tables and chairs in the room or the clothing which one wears. Nobody asks for the privilege for nobody is denied it. It is a universal, accepted and used by each person with due respect for the equal opportunity of others.

It is also developed best in an environment where there are new and interesting things to do. Children want to go places, see new things, try new materials. They like living things—people, animals, plants. They want to see things happen: the farmers sow the wheat, the dairymen milk the cows, the workmen build the bridge, the machine

spread the cement, the woman make the cake, the butcher cut the meat, the men assemble the automobile. Such firsthand experiences are the best material with which they can sharpen their old meanings while collecting an array of new ones. And the best expressive environment is always a cooperative environment, free from disruptive social tensions because children select, manage, and evaluate their own experiences. For every child knows that his creative end-products are closely related to the quality in his group. So he matures as his group matures, each rich in potentialities, humbly mindful of his mutual dependence upon the other. Rich, wholesome, mutual social living! This is the art experience. No child knows his ability to contribute to it or his capacity to assimilate from it. But each child can give to it some creative touch that makes it better.

Every child an artist! Yes, every child is an artist. He can meet situations with the self-selective creative expression that has given quality to living throughout the ages. But he needs help. The people, young and old, with whom he associates can nurture or torture his growing self. So the educator must provide better nurture to release and develop more capacities of more children. Thus the artist in every child will become a way of life of all children. And education will have come of age.

OF MY CITY THE WORST THAT MEN WILL EVER SAY IS THIS:
You took little children away from the sun and the dew,
And the glimmers that played in the grass under the great sky,
And the reckless rain; you put them between walls
To work, broken and smothered, for bread and wages,
To eat dust in their throats and die empty-hearted
For a little handful of pay on a few Saturday nights.
—From "They Will Say" by CARL SANDBURG (Chicago Poems)

Art As Enriched Living in Breathitt County, Kentucky

How an entire rural school system is "meeting practical needs in such a way that there has been added an element of beauty above and beyond the utilitarian value." Mrs. Ellison, assistant to the director of field service of the National Education Association, tells the story of what is being done to make a more beautiful Breathitt through the schools and under the leadership of administrators and teachers with a vision of a better life for a whole community. Next month Mrs. Ellison will tell about Breathitt County children as workers.

THE CUSTOMARY KNOCK ON THE door. The wait in the hall. Then the door opens.

"How do you do? My name is Tim Smith. Welcome to our school. Please sit down while we finish devotions."

Yes, let your eyes leave the alert nine-year-old face of Tim Smith. And take the chair he has offered. Sit in this fifteenth Kentucky mountain school visited. Look around. See the unpainted walls but the clean windows and the studied care with which the morning glories trail their water-colored trumpets and heart-shaped leaves up the paper draperies. See the butterflies and leaves and rocks in the Science Center. See the ruffled skirt of the dressing table and the decorated mirror in the Health Center. See the chosen picture of the Art Center. See the Reading Center with its homemade table and open books.

Not too different from those other fourteen schools visited in Breathitt County, Kentucky, but different from the many drab rural schools of this nation. Very different.¹

See the clean-cut, native-stock faces of the students, perhaps thinner than they should be; the clothing worn but

a cleanliness about everything. Let your eyes settle on one of the many colorful posters around the wall:

Health Inspection:

Doctor for the week—Bruce Deaton

Nurse for the week—Georgia Combs

Did you wash your hands?.....

Did you wash your hands?.....

Did you comb your hair?.....

Look. Are the stools but sawed lengths of log? They are gaily painted and sociably grouped. And that waste-paper basket that evidently once was an old keg—and the neatly woven corn-shuck footwipe.

Through the windows there, see the flag against a background of mountains; the swings, the seesaws, hand-made, too; and—partially screened by fast-growing shrubs—the outdoor toilets.

Look at the papers in hand—heto-graphed, handwritten, typed—labeled variously "Our Plans," "Our Program of Improvement," "School Program." Remember fleetingly the alert, poised youngsters during this week of touring who handed out these papers at many different school doors at many kinds of

¹ This is a detailed description of no school but a composite picture of good points which many of the schools have in common.

buildings. Read quickly—skipping—glancing—

At Smith Branch we plan to—

Improve physical environment of the school

(1) By beautifying the classrooms

(2) By beautifying our playgrounds. . . .

At Quicksand:

Cheerful homelike classrooms

Opportunity to express and carry out new ideas in school and home decorating. . . .

"Breathitt Grows"

When the Director of Field Service of the National Education Association, Charl Ormond Williams, delegated to me her privilege of visiting the schools of Breathitt County, Kentucky, during Rural School Charter Week, September 30-October 4, I began looking around for background material. I knew that Breathitt County schools had been doing a notable job over a period of years. I remembered that Marie R. Turner, county superintendent, had been invited as one of the rural education leaders to attend the first White House Conference on Rural Education. From such printed material as "Breathitt Grows," "The Summary of the Pre-School Conference of Breathitt County Teachers, 1946," and "In the Land of Breathitt," WPA Writer's Project contribution, I began to gather some of the spirit that moves Breathitt County.

But only from a visit to the schools can one come to full appreciation of the county's devotion to its goal of "a more beautiful Breathitt." With this theme at work in school and community, art in its broadest and best sense infuses the program of Breathitt education.

Lois Clark² says: "Art is not just a matter of adornment and ornamentation but is a matter of enriched living: of meeting practical needs in such a way that there has been added an ele-

ment of beauty above and beyond the utilitarian value."

In the 483 square miles of Breathitt County, only about a fourth of the schools can be reached all year by truck or car. Another group can be reached part of the year. A big proportion can be reached only by walking or by horseback, for the roads of the county are few, the land mountainous, the creeks and rivers inadequately bridged. In the county, not one of the ninety-eight elementary schools has running water or inside toilets, no school has a telephone or electricity or gas for cooking. Under these conditions, practical needs are so many that, with lesser leadership, there might well be nothing above or beyond the utilitarian. That the schools have come to hold high brightness for many underprivileged youth of the county is a great tribute to the vision of Breathitt County administrators and teachers, and to the superintendent, Mrs. Turner, in particular.

The health and physical education guide "Breathitt Grows," in making suggestions for a wholesome environment, gives such outlines as

Schoolgrounds

At least reasonably level, so drained as to secure maximum of days of use in the year

Free from trash and rubbish

Storage for fuel

All weather walks to outbuildings and road

Outdoor incinerator

The planting of shrubbery and grass for beautification

The beginning of bird havens, habitats for wild life, etc.

Outdoor oven for social life of community

Playground area separated and planned for different ages

Playground equipment

Flag flying from pole

² Assistant Director, N.E.A. Division of Rural Service, and Past President, N.E.A. Department of Rural Education.

Attractive, homelike classrooms

Growing plants and bouquets

Colorful draperies

Rugs—congoium or rag

Rocking chairs

Magazine racks

At least one masterpiece, correctly hung

The use of color, cushions, seat covers, tapestries, etc., to create a homelike atmosphere

Odd shelves for displays of children's hobbies or interests

Family fireplace may be made from cardboard and used by children

Attractive centers. . . . These centers are recommended not only to make the classroom more attractive, but to be used as a part of daily instruction and classroom living.

Reading—(a) Table, shelves, chairs, magazine rack. (b) All types and kinds of desirable reading materials.

Health—(a) Mirror, dressing table, health charts and other health materials. (b) Records of health activities. (c) Health lesson plans—(1) Bibliography. (2) Questions for study.

Science—(a) The collection and study of native environmental materials. (b) Simple science experiments. (c) Observation of living habits of insects, fish, animals.

Art—(a) A desirable working space to acquire skill in manipulation of varied art media or (b) an attractive place for display of children's art work or (c) a place of beauty where some art principle is being studied, as the arrangement of flowers or picture appreciation.

And so on, through centers for music, for the teacher's supplies, for children's supplies, for instruction.

In the 1945 Breathitt County workshop, sponsored by the Division of Surveys and Field Studies of George Peabody College for Teachers, a committee of teachers made a list of two dozen famous paintings. This list was mimeographed for distribution to all county schools. The pictures, grouped for lower and upper grades, are meant to be but a sampling from which teachers and children are encouraged to go afield. Suggestions that accompany this list in-

corporate the Breathitt art philosophy.

We do not teach art in our elementary school for "art's sake" but for free expression, appreciation and enjoyment for "life's sake." Our chief aim in picture study is the bringing about of an intelligent appreciation of some of the world's great paintings: "The more things we learn to know and enjoy, the more complete and full will be for us the delight of living."

We hope that each school will study two good pictures each month. . . . There should be a good copy of at least one masterpiece displayed at all times in every classroom. . . . Often place the picture where the children can observe it for a day or two before discussing it. Encourage the children to give their interpretation first. . . .

At present, teachers and students find prints of these listed pictures and others, as best they can, in magazines or elsewhere. But in the near future the county school library hopes to have a supply of prints for circulation and loan.

The chosen picture, changed each fortnight; a space where children work in varied art media; a display of children's art work; a place of beauty where some art principle is being studied, perhaps the arrangement of flowers—any of these may form the nucleus of that which bears the formal label, Art, in a Breathitt classroom. However, the small corner marked with the poster "Art Center" is but a spoke in a wheel in the daily enrichment of living that is the true nucleus of the educational program.

In the 1945 workshop, the first two of seven problems to which the group devoted itself were: "The Philosophy of the Elementary School" and "Organizing the Classroom for Living and Learning." Important in the findings, concerning the first, was that the school "is obligated to help improve the quality of life in the community." This improvement of quality of life begins

in the classroom and, by the philosophy that prevails in Breathitt, the changed atmosphere of a classroom should be child-created. Says the report:

The first opportunity that the school offers for cooperative enterprise is the problem of keeping the schoolroom as clean and attractive every day of the year as it was at the beginning. The teacher must not take the whole responsibility. To do so would overburden her, and would also deprive the children of an opportunity for social development.

One teacher purposely left her school clean and well arranged but bare. She had at hand a number of things that would furnish bright and artistic touches. After the necessary opening routine, she mentioned the fact that the group would live together in the room for the greater part of the next few months and asked for suggestions for enhancing its attractiveness. As they were called for, she was able to supply some flowers and a suitable vase, book ends, a few good pictures, and a brightly colored runner for her desk.

The changed atmosphere of the room impressed the class more than if they had found everything arranged when they entered. In a discussion, the children offered ways in which they could participate in making the room even more attractive, such as bringing more flowers and a hanging basket in which to plant flowers. They suggested making book ends, painting a reading table and other simple improvements.

From Panbowl to Quicksand

Members of the 1945 workshop, in studying the organization of a classroom for living and learning, first considered their own classrooms. Each teacher drew a picture of his classroom as it was. After full discussion in the workshop, the teacher then drew a picture of it with desirable improvements. The workshop members as a group also concerned themselves with beautification of buildings and grounds and arrangement of classrooms, at Panbowl School, compiling their suggestions through a committee.

Panbowl School—located on one of the two cross-county highways about

six miles from Jackson, the county seat and geographical center of the county—is typical of the accessible fourth of the county's ninety-eight schools. This school (named Panbowl because of the formation of the Kentucky River which circles to form a narrow neck near Jackson known as the Panhandle) has only one room, about thirty-five by forty feet, and a small kitchen. However, two teachers must teach the approximately eighty-five pupils enrolled, holding classes and activities with no dividing partition save that made by a barrier of bookcases and blackboards, irregular in height.

Indicative of the difficulties under which Breathitt teachers work is the fact that early in the 1945-46 session, the second teacher at Panbowl left. For the remainder of the year the principal, Pauline Hensley, kept all eight grades and the hot lunch program going. The enrollment which began at eighty-four dropped to sixty-five later in the year and averaged fifty-four.³

At present the one schoolroom is divided in half lengthwise (by the bookcases and blackboards). However, when this arrangement was made it did not solve the problem of disturbance of one group by the other as they went about their regular, planned activities. And half the students were left facing high and sometimes glaring windows. Even this much division of the two groups must be abridged with colder weather for seats must be rearranged to gain full advantage of the one stove, the center of the schoolroom.

Morgue School is another one-room school of even smaller space into which two teachers are crowded with eighty pupils. This building—wooden, about

³ Breathitt schools habitually show comparable drops in attendance when winter weather and other factors begin to take their toll.

thirty years old—presented all the problems of Panbowl, and more. Many of the pupils bumped elbows in their closely grouped desks and chairs.

Yet, in both of these schools there was cleanliness and freshness. Each "room" of each school had its colorful Art Center; its Reading Center; its Science Center; its Health Center with child-made charts, illustrations and furniture—each "center" proclaimed and labeled by a child-made banner or poster.

When we walked into Morgue School I was seated next to a child who stopped her work, covering it without too much ostentation with other work. I understood her before-Christmas-like gesture when the hidden work, which I had but glimpsed in that first encounter, turned up as my luncheon place card: a folded rectangle (at the left a crayon drawing of a boy in blue and orange) that opened to reveal the legend: "Morgue School, Rural Charter Week, September 30, 1946, Breathitt County, Kentucky."

Several other schools we visited were beset by the problem of overcrowding. A number faced, or had faced, the problem of making a basement livable and pleasant. In every case, students and community were working democratically and cooperatively in an effort to improve the living conditions.

At Big Rock School not only had the basement been repainted in bright colors for an extra room but it was necessary to transport to the school grounds a one-room building, no longer needed in its former location, for still another overflow crop. The teacher of this detached room, Martha Turner, who had until this year taught a remote one-room school, insisted that a one-room school has its advantages. Indeed,

one of the lessons to be learned from Breathitt schools, if this lesson needs to be learned, is that a one-room school can be a decidedly good school.

Caney Consolidated School, an eight-teacher school and the largest elementary school in the county, had also overflowed into the basement. Here in one of the basement rooms a community leader was giving classes in shop. In another, the kindergarten was having rest period. A project of the older students, in addition to working on the beautification of their own homerooms, was to make beautiful and livable this basement room for their small brothers and sisters. Already it had been improved by fresh sleeping mats. (To make these mats, older students had ripped and washed burlap sacks, and mothers had come to school to do the sewing.) There was a bed which at the time we called five of the five-year-olds were occupying, crossways, peeping out at us from under supposedly closed lids. The pupils take turns in sharing the privilege of the bed at rest periods.

About three feet outside the Caney basement windows is a wall, a seepage precaution. A project is on foot to have the children paint this wall. Carrie Hunt, supervising principal, hoped to lure Robert Sentz, Breathitt High School art teacher, to serve as consultant on both this work and the plans for some murals.

Caney Consolidated has much in progress that relates art to living, and many more plans in prospect: an effort to carry forward landscaping with native shrubs (already one hundred eighty have been planted); to use creek gravel for walks; to add an outdoor fireplace of native rock; to screen toilets, perhaps with fast-growing wild cane; to beautify grounds in many different ways.

Inside, the lunchroom is in line for beautification. Should the entrance hall be turquoise?—a border of "cow-cumber" flowers around the ceiling?—a touch of Chinese red?—where?⁴

These are questions to engross Caney Consolidated pupils of this year. The nutrition room, already redecorated in its bright yellow and green, helps to make fishliver oil palatable for the fourth of Caney's children who are underweight and who come to this room for their daily spoonful.

Not all the schools visited were beset with the evils of overcrowding. Because of population shifts, some schools have extra space. Sugar Camp, built for two teachers, now has student enrollment that will allow only one. At the beginning of this school year the teacher, Cassie Rambo (who herself attended school at Sugar Camp and went on to graduate from the University of Kentucky), saw the advantages the extra room could give. Working with the bigger boys, she took down the folding partition between the schoolrooms. This partition, placed on four old desks as cornerstones, now serves as a spacious, movable playtable. Here tinker toys, games and construction materials drew one group of children into cooperative activities. In one corner of the long, rectangular room another group had set up housekeeping with a rocking chair, doll beds and furniture, and dolls brought from home. At a sand table under a window was another group,

absorbed in its activities while the teacher explained to us, as visitors, the plans and working arrangements.

Quicksand School—housed in one of the oldest school buildings in the county, formerly a boarding house of a big hardwood lumber company—was not forced to use all of its interior. Here the children's own creative work converts drabness into colorful classrooms. Each room had the customary Health Center, Art Center, Reading Center, Science Center, a curtained corner for the teacher's supplies, another for the children's instructional supplies. Friezes of native scenes and child-illustrated composition work and experience stories covered portions of the walls. Yellow, red and green leaves branched up the wallpaper panels that served as draperies at the windows.

Typical of the spirit of Breathitt County Schools—a spirit of fresh mountain air in nearly every case—was the scene in the lower grade room of Quicksand School. Naomi Wilhoit, elementary supervisor of the Kentucky Department of Education, also a guest for Rural School Charter Week, talked for some minutes to the children, with much response. One of her first questions was: "Do you like to come to school?" There was an enthusiastic "Yes." Her "Why?" brought as first answer: "Because it's so pretty."

⁴ Late bulletin: The kindergarten wall and the lunchroom art projects not only have been embarked upon but are near completion. More about these projects in a later article.

Educational administrators of Breathitt County: Marie R. Turner, County Superintendent of Schools; Elizabeth Sutton, Educational Coordinator; Robert M. Horne, Principal, Breathitt County High School; French Holbrook, Attendance Officer.

Teachers and schools visited by Mrs. Ellison: *Big Rock*—Mae Jett, Johnny B. Herald, Martha Turner, Virginia Little, Mae Holbrook. *Caney Consolidated*—Carrie Hunt, Sam P. Deaton, Frankie Watts, Gordon Combs, Eunice Craft, Mayme Joseph, Mary Edith Brewer, Mrs. George Sentz. *Hampton*—Hazel Turner, Virginia Gross. *Morgue*—Martha Pence, Nell Cope. *Panbowl*—Pauline Hensley, Carl Cope. *Quicksand*—Louise Terry, Gladys Deaton, Dove Combs. *Ritchie Fork*—Roy Roark, Olive Grigsby. *Rousseau*—Bryan Risner, Claude Sallee, Margeria Lovely. *Shoulder Blade*—Minta Johnson. *Smith Branch*—Treva Grigsby, Frances Collins. *Strong's Fork*—Mollie Joseph. *Sugar Camp*—Cassie Rambo. *Turkey*—Angelea Jett. *Vancleve*—Mabel Spicer, Calla Hounshell. *Winnie Branch*—Geraldine Hounshell.

The Pictures In His Mind

In her letter to the Editor, Miss Bowers tells how she came to write this article: "I read with interest in the May issue of CHILDHOOD EDUCATION your plans for the 1946-47 issues of the magazine.

"In thinking about ways of working with children, I was reminded of an experience which I had during the past school term. Through creative writing Tim, a retarded child, was able to make a worth-while contribution to his class and thereby to gain the confidence in himself which he needed before he could have any feeling of security.

"I am sending you a brief account of my experience with Tim. I hope that through this article someone may see a way in which he can help a child to become a better adjusted citizen.

"During the past year I taught in the public schools of Roanoke County. Next year I expect to teach in Lee School in Alexandria (Virginia)."

We hope that other teachers will follow Miss Bowers' example and share with us accounts of ways of working with children that contribute to their growth and development.

TIM, WHO IS ELEVEN YEARS OLD, IS IN a fourth grade group but according to the Stanford Achievement Test given him last spring his grade placement was 2.3.

Tim lives with his married sister. His mother is dead and his father works out of town. He has lived with his sister for so long that he thinks of her as his mother. He usually calls his little nephew his brother.

Tim's environment is a very meager one. He has few opportunities for cultural advantages. He often speaks of doing odd jobs for the neighbors or of helping in the garden in order to earn money for clothes or something he needs. Tim enjoys working with his hands. He has good mechanical ability.

Tim is interested in school and he usually takes his work seriously. He realizes however that he is not doing the quality of school work that children of his age generally do. He has a feeling that he can't learn some subjects. As Tim gains confidence he gradually

improves in his work but he doesn't have the feeling of security which he needs to be happy.

Here are three anecdotes that tell how Tim through writing developed a feeling of security and gained confidence in his ability to succeed.

Anecdote 1. Spring Poem

Tim handed the teacher a folded paper and quickly went to his seat. The teacher read the words which he had printed. Tim had written his first poem!

"Tim," whispered the teacher, touching his shoulder, "would you like to talk with me about your poem?"

Tim followed the teacher to the table at one side of the room. "I am glad that you like spring," the teacher began. "It is my favorite season. Let's read the lines you have written:

I like spring
It is cool.
The trees are like kites
In the sky.
I like spring.

RS I wonder if there are other things that you enjoy in spring," asked the teacher.

"I like the birds," answered Tim.

"What do you like about the birds?" asked the teacher. "Is it their bright-colored feathers, or their singing?"

"I like to hear them sing," said Tim. "The birds sing a song to me."

"Would you like to say in your poem that you enjoy the birds?" asked the teacher.

"I could say, 'The birds sing a song to me and I feel happy.'"

"Let's read your poem again," suggested the teacher. She quietly read the lines again. "When you said,

I like spring
It is cool.

were you thinking about the cool air?"

"Yes," answered Tim. "I don't like hot weather. I wanted to say, 'The air is cool' in my poem but I didn't know how to spell 'air.' Everybody was busy, so I wrote 'it' instead of 'air.'"

"Don't worry about spelling, Tim, when you are writing a poem or story. Write the words the way they sound to you. I can help you to spell the words correctly later."

The teacher read:

I like spring
The air is cool,
And the trees are like kites
In the sky.
The birds sing a song to me
And I feel happy.

"I enjoy reading your poem," said the teacher earnestly. "You have caught the spirit of spring. I think the other boys and girls would like you to share your poem with them."

The following morning Tim read his poem to the class and the teacher placed a copy of it on the bulletin board.

Anecdote II. Robin Story

Two days later he decided to write a story about the robin. When Tim handed his story to the teacher he pointed out three spaces with one or two letters written in each of them. "This is for *robin*," he said, pointing to the space in which he had written the letter *r*. The other words which he could not spell were *breast* and *brown*. He had written:

The robin is a bird that has a red breast and a brown coat. I like to see the robin in the trees.

"You have made a good start on your story, Tim," encouraged the teacher. "I wonder if you could tell more about the robin. Have you seen a robin this year?"

"Yes," brightened Tim, "I saw one yesterday."

"The robins fly back to our community in March," mused the teacher. "Have you ever seen a robin's nest?"

"Yes, I have," answered Tim. "It is made of sticks and plastered with mud."

"Do you like to hear the robin sing?" asked the teacher.

"Yes," said Tim. "He sings, 'cheer-i-ly, cheer-i-ly.'"

"You have noticed many things about the robin," commended the teacher. "Would you like to tell your story and let me write it?"

This is Tim's story.

The robin has a red breast and a brown coat. He comes back from the South in March. He builds a nest of sticks and plasters it with mud. He sings, "Cheer-i-ly, cheer-i-ly."

The robin is my favorite bird.

The teacher felt that Tim had accomplished two things: he had learned to write without worry about his handicap in spelling and he was getting the idea that his stories or poems must tell something. Then, too, Tim was writ-

ing because he *wanted* to write. He was realizing for the first time that he could find joy in sharing his experiences with others. Writing was not impossible for him since the teacher did not hold him to higher standards of composition than he was capable of attaining.

Anecdote III. Plowing Horse Poem

Success encouraged Tim to write again. He wrote about a horse plowing in the spring:

I like to see a horse
Pulling a plow.
When he gets hot,
Steam comes out
Like smoke.

Since Tim lives in the country, he often sees farmers plowing their gardens. Plowing is very real to him. The teacher, knowing that he is a close observer, asked, "How do the horses look when they are pulling the plow?"

"They bow their heads," Tim answered, "because they are pulling."

"Earlier this month you told us about listening to the horses' hoofs on the road. Will the horse walk the same way when he is plowing?" asked the teacher.

"It is different," said Tim. "When he is on the road he prances, but when he is plowing he puts his feet down hard, like he is digging in the dirt."

"Don't you think your poem would be more interesting if you told how the horse holds his head and how he walks when he plows?" suggested the teacher. "Maybe the other boys and girls have not seen a horse pulling a plow."

After Tim added the new lines to his poem, the teacher read the poem softly. "I wonder about the steam. Could you add a word that would give us a better picture of the horse?"

"The steam comes out of the horse's nose," said Tim, adding the phrase to

his poem called "The Horse Plowing."

I like to see a horse
Pulling a plow,
With his head bowed
And his feet digging
Deep in the ground.
When he gets hot
The steam comes out of his nose
Like smoke.

Tim misspelled a number of words but remembering the teacher's advice he had written quickly while he was eager to write and had not worried about correct spelling.

The teacher's encouragement and the class' appreciation gave him the desire to write again. As the teacher talked with him about his writing, she helped him to see that he had had an opportunity to observe things with which the other children were unfamiliar. She commended his close observation of life around him and tried to help him to become more aware of the natural beauty in his environment.

Writing has helped bring about a deeper understanding between the teacher and Tim. Tim wants to cooperate. When the boys on the playground disagreed over a game, Tim made suggestions for fair play. When he saw smaller children playing in the shrubbery in the school yard, he quickly took them aside and told them that they would break the flowers. Then he showed them where to play.

Writing is helping Tim to find his place in the classroom. He has the satisfaction that comes with making a worthy contribution. He is gaining confidence in his ability because he has found that he can express the beauty in his soul without worry about scoldings for incorrect grammar and spelling. His writing won't be laid aside and forgotten. He will be helped to put into words the pictures in his mind.

By ALFRED NEUMEYER

The Childhood Roots of Artistic Creation

"To preserve the creative child in man, the childhood roots of artistic creation must be nourished and strengthened by education." What these roots are and how they may be identified and nourished are discussed by Mr. Neumeyer, professor of Art History and director of the Mills College Art Gallery, Oakland, California.

MANY UNPREJUDICED OBSERVERS have stated that the creative efforts in painting and drawing of children from four to eight years of age look so much more spontaneous and original than the products of the adolescent group. If spontaneity and originality are values more important than exactness and cleanliness, then indeed it is a higher pleasure to walk through a kindergarten exhibition than through a high school or junior college show. The word "creation" involves necessarily such an evaluation. However, these factors of spontaneity and originality depend on the child's general development and include the necessary evolution from spontaneous but unconnected emotion to deliberate and world connected reaction.

But would it not be possible to preserve more of the child's spontaneity if teachers understood sufficiently about the psychological acts which produce creative expression and if they continuously realized that the world of the child is profoundly different from the world of the adult? Both have in common that they are human beings. This grants, indeed, a certain amount of "exchange value" and may lead to the superficial conclusion of a mutual and spontaneous understanding. To avoid such pseudo-understanding the adult

must first of all realize that he has forgotten for the most part how and where the roots of his own creative possibilities are. His life, largely controlled and directed by practical necessities, has more or less erased the memory of a period or a condition of life in which the spontaneous and the purposeless were predominant.

If we read in the pamphlet of a leading educator, a man of greatest merit in practical work, "The outward activities and inward experiences that are called out are the efforts of human beings to make life more interesting and more pleasing,"¹ then it becomes obvious that purposeful thinking here has lost its instinct for the original facts of creation. The statement that art is an effort to "make life more interesting and more pleasing" would be comparable to this statement in the field of religion, "Christian charity is an effort to maintain the social order." In both cases the result is confused with the first impulse. It is true that art makes life more interesting and it is also true that Christian charity maintains the social order, but they are not created for this (or for any) purpose. Christ was not a social reformer and the artist is not a decorator. Decoration as well as social reform is the result of much more vital

¹ *Art, A Way of Life.* By Melvin E. Haggerty. Minneapolis: The University of Minnesota, 1938. Page 8.

conditions which in the one case is purposeless love, in the other case purposeless self-expression.

It seems obvious that a clear insight into the real character of artistic creation is important for an educator whose mission is to work on the springs of life. If the origin is not correctly formulated, educational work must suffer and the teacher's confusion will hamper the natural tendencies of the child.

The First and Fundamental Meaning of Artistic Creation

The drawing of an eight-year-old boy offers typical and significant material for our first analysis. The drawing done with water colors shows a system of green, blue, yellow, crimson, and wine red color spots and "represents," according to the boy's explanation, "I am so happy." The drawing was done completely uninfluenced except that the boy knew that he could paint whatever he enjoyed, regardless of any naturalistic likeness. Although no rational organization is recognizable, certain elements of selection and even of form are apparent. Only the "positive" color values are chosen which, according to their connection with the realm of nature, create a positive reaction in painter and onlooker: green of the chlorophyll, blue of the sky, yellow of the sun, red of blood. The wine red has its place only on the upper edge of the picture. The organic color scheme, scattered over the paper freely but not anarchically, may very well represent happiness, which is a distinct experience of the child but not expressible with signs from the world of visibility.

Therefore we may use this drawing as a document of the first and fundamental meaning of artistic creation in childhood: it is impulse for expression without exterior necessities, even with-

out necessary connection to the visible world. It is a surplus action of man's vitality as well as of child's vitality; it is an act of abundance. There is no exterior cause and there is no inner purpose, except if we call necessity for release a purpose. Neither wish for lust fulfillment nor instinct for self accentuation nor need for self defense could exhaust the meaning of the drawing "I am so happy," which is primarily depicted vitality.

But something else much more mysterious than any intricate psychological analysis could offer becomes apparent in the boy's drawing: even depicted vitality, renouncing formulas of optical experience, reveals in the choice of color a *selective principle* and a *rhythmical organization*. The materialization of vitality appears immediately in rhythmical arrangement. This selective principle and this rhythmical organization establish the difference between mere matter and matter in form. Form is organized matter, but, psychologically spoken, *form is the sublimated vitality of the individual*. Artistic creation is the indissoluble blend of released vitality with a sublimating act of self control and of organization. Children's drawings as well as primitive art are based on this fundamental fact; no creation without a surplus vitality, no art without sublimation by the selective principle and the element of rhythm.

What consequences for education result from these statements?

Drawing, singing and dancing are actions in which a natural outlet is granted for the surplus activity of the child. It is in these activities that the child can find his most adequate release for his unused motor energies and for imaginative abilities. Not the production of art but the unfolding of the purposeless creative instinct is the fundamental function of art education in school.

Creation as organized vitality is in its origin not connected with outside reality. No efforts should therefore be made to limit the field of expression to visible objects.

The primary elements of form, selection and rhythm point to the fact that the formal elements can be stressed earlier by the helping teacher than the optical problems of visibility.

The Second Meaning of Artistic Creation

To this point we were concerned only with the first and most primitive function of artistic creation. But very soon an object appears either as an inner psychological content or as an outside visual experience. Dancing will now begin to express something besides rhythm, and scrawling will become depiction. However, the drawing of a five-year-old child is not a true depiction of reality. This is due not so much because of a lack of experience or ability but because the task of drawing is for the child a different one.

We have reached the point where we must realize that the world of the child is different from our own. The tendency of the child's depiction is nearer to the origin of writing, to hieroglyphics, than to drawing in the sense of the adult. *It is not depiction but description; it is not drawing but sign making.* But what is a "sign" or "hieroglyph?" It is a visibly produced act of memory, the repetition of once experienced physical or psychical impressions recreated with the help of abbreviations and directed to an act of communication.

If the kindergarten child draws a house in the well-known hieroglyphic manner, this does not mean that he sees a house in such a way but that he calls and communicates the meaning of "house" by such active and abbreviated description. This abbreviated description includes a two-fold meaning: one intellectual and one magic or spell pro-

ducing. The intellectual meaning of the descriptive sign is in its roots not different from the later function of drawing in the world of the adult: by drawing lines the child draws limits between the experience "house" and other experiences. Drawing is here an act of spiritual orientation and discrimination.

In the works of schizophrenes (sometimes of great expressive power) we can observe the second function of creative drawing—the magic or spell casting one. This function must be carefully understood by the adult since no memory in modern man is weaker than that for his own magic youth experiences. For the primitive as well as for the child no definite difference exists between the descriptive sign, the object meant and the creator of the sign. An all-embracing act of animation holds them together. In every field of elementary creation we can experience this. The hunting spell drawings of the cave dwellers have no esthetical pleasure function but they mean that in depicting the "deer" on the wall the coveted deer will be killed by an act of magic identification. Once having drawn it on the wall, the draftsman *has* the deer.

Similar things happen in the use of animal masks. The mask bearer is the animal and by being the animal he will catch the animal. Even in the language of John the Evangelist we find a magnificent example of magic thinking: "In the beginning was the word, and the word was with God, and the word was God."

For the child, too, the word is God. His descriptive signs mean the things and are the things. Like a magnet the sign attracts a still unseparated sphere of associations: it smells and touches, it sounds and tastes, it includes an object but it includes also the inventor of the

object. How little do we usually realize this magic root of artistic creation, not less important for the understanding of each true creation than the meaning of drawing as an act of memory and communication.

And again we ask for the task of the educator:

Since drawing in this second aspect tends more toward description than toward depiction, it should not be related too early to optical experiences. Instead, the educator has to help develop the picture book of hieroglyphics. In evoking the child's associations and in combining them with drawing he will help strengthen the intellectual orientation of the child.

Realizing that drawing includes an act of magic identification the creation cannot be judged from an esthetical point of view. The element of form does not appear for its own sake. The average adult in his understanding of associative magic feeling is inferior to the child. Only the real artist resembles in the act of creation the creative child.

The spell-casting meaning of art and the experience-collecting one begin slowly to grow together. By adding individual and independent observations to their hieroglyphic, drawing becomes more and more an act of experience. The most primary experience of a drawing child is the experience of the material with which he works. Clay, red color, or pencil create different effects and the child experiencing with body *and* mind is thus better fitted to realize the material sensations of his media than many an adult looking at his material only as an auxiliary help for a definite preconceived aim.

Primitive and primary cultures have in common with the child that they gain their system of forms partially from the material with which and on which they work. If we look at a mask of the Gold Coast and compare it with a marble sculpture of Lorenzo Bernini ("Apollo and Daphne" done about

1650) we will find that the latter creates an image regardless of his materials, the other clings as closely as possible to his materials. The one boasts a victory of skill and spirit over the limitations of matter. The other is created under conditions in which the material to some extent guided the creator. This is exactly the unspoiled child's condition.

Here the task of the educator is distinct: he has to establish an animated relationship between the small craftsman and his media. Red color, wood, hammer and plain white paper are not completely unanimated for the child and for the primitive. The educator can make their subdued voice audible until the trilogue between medium, tool, and child becomes productive. A generation educated with a vivid sense for material will prove able to produce later a higher esthetical culture.

The Third Meaning

The third step in the artistic development of the child is the best known and can therefore be treated briefly. The child begins to observe the outside world and adds his observations to the abbreviated signs. Drawing is here an act of discovery fundamentally not different from the function of art in the hands of a painter. Painting in the Renaissance was an adventure of world discovery and world organization. It can be the same in the child.

The teacher should help to arouse the child's curiosity—this oldest mother of knowledge. He should let the child discover the world, thus transforming a mechanical and passive conception into an organic and active understanding. In painting a tree the thickening of the wood at the joints of the branches should not be pointed out by the teacher but the child should discover it by means of repeated observations and

comparisons. The conception of the outside world should remain an adventure, an act of spontaneity.

Several words do not appear in this analysis: there was no place for "beauty" nor for "purpose." Creation in its origin is an act more spontaneous than the tendency to make things or life more beautiful. Nor could we discover any purpose in the primary functions of creation. Just because it is one of the significant qualities of art in later life to create beauty and to work with a purpose it is necessary to preserve the strength of the creative impulse in children free from practical definitions. We can trust this creative

instinct since we have observed that form or sublimation is apparent from the very beginning, bridling and sublimating vitality.

"In every man there is a child who wants to play." (Nietzsche) To preserve the creative child in man, the childhood roots of artistic creation must be nourished and strengthened by the educator. He is able to do so as soon as he has realized that an understanding of creation in the child cannot be derived from his own adult experience. If he grasps the creative instinct at its roots, he will not only help the child but he will rediscover the realm of the purposeless in his own experience.



*Mystic, magic camouflage
Of snow,
Excites small folk
To feel, to taste
To know.*

Art Education Begins at Home

The importance of providing children with good art tools and the work of the Museum of Modern Art, New York City, in bringing good tools and equipment to the attention of parents and teachers are discussed by Mr. D'Amico, director of the educational program for the Museum.

THE CHILD'S CREATIVE DEVELOPMENT, LIKE all the important learning processes, has its foundation within the intimate walls of the home. The parent is the child's first art teacher whether or not she realizes it. What is done in the first few years produces an indelible impression on the creative life of the child. Even after the child goes to nursery school and kindergarten, the home continues to be the cradle of his creative culture, for there he spends many hours with his toys and clay and paints.

Of course the personality of the parent or teacher and the method of guidance are of first importance. But with the young child up to six years, the physical environment, the tools he works with and the toys he plays with are almost equally important. Special stress should be laid on this because so many parents feel that any toy or art tool is good enough for the child if it keeps him busy.

However, the opposite is true. Because these are the child's most impressionable years, the pictures on the wall, the toys the child plays with, and the art tools he works with all produce their effect on his sensibilities for good or for evil. Parents who buy cheaply made pictures or toys or paints in the belief that they are economizing are really paying a high price because they are destroying the child's taste and thwarting his creative ability. In fact, a good set of poster colors and bristle brushes and large white paper cost less in the long run than the fraudulent color boxes one buys at the corner store. Sometimes a parent thinks that because these tools are used for amusement they really don't matter. But they fail to realize that the child's play is often more real to him than real-life experiences because through imagination the child lives more acutely those things which adults deny him because he is a child.

Psychologists have also revealed that the art experience is vital to the child's emotional health as well as to his creative development. Parents

often complain that they don't like to give their children clay and paints because they are messy. If the child's art efforts seem messy, it is desirable to have a corner or a place where he can mess at will without interfering with the order of the household.

The Museum of Modern Art has for years tried to enlighten parents concerning the creative needs of their children. Bearing in mind both the welfare of the child and the comfort of the parent, art equipment has been designed that is efficient for the child and practical for the home. For the crowded apartment, there is a painting kit which folds up like a suitcase and can be stored in a closet. For the house which can afford space there is a free-standing or wall easel.

The Museum has also selected pictures for children of different ages from reproductions of paintings by outstanding modern artists. In addition it has designed toys which develop a sense of color and design, and made jigsaw puzzles out of modern paintings which have appeal for children. All of these, which have taken years of experimentation and designing, were exhibited last summer at the Museum in an exhibition called "Designed for Children." The Museum has now engaged a producer so that they can be made available for purchase. There are sixty-two items to choose from in the exhibition, consisting of work tables, easels, painting sets, jigsaw puzzles, reproductions, and games.

Because of the difficulty in acquiring materials, these items are not available in the abundance that the Museum would like, but when conditions improve they will be produced in quantity. The Museum's object is not to go into the business but to encourage parents to purchase and manufacturers to produce art materials of a high standard for the child's creative sake.

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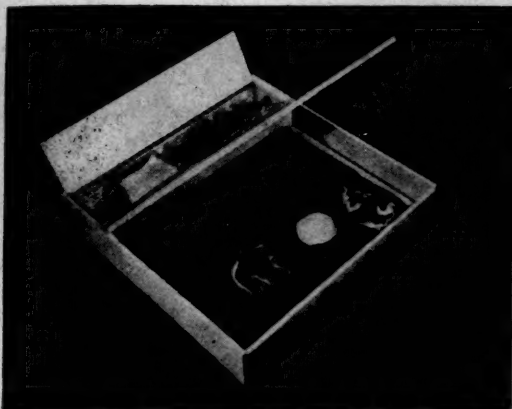
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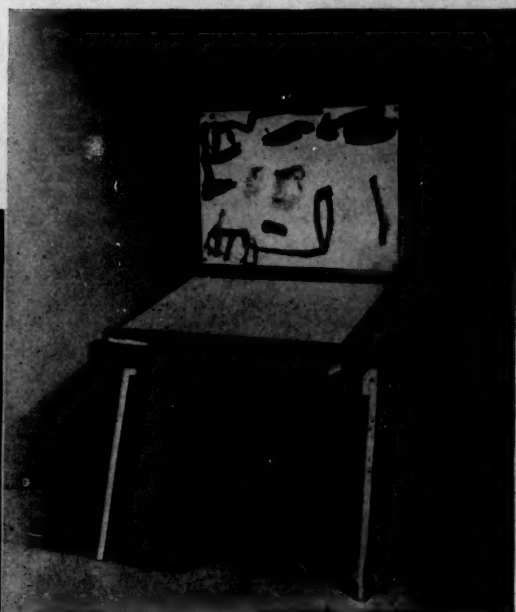
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Practical *Art Equipment*

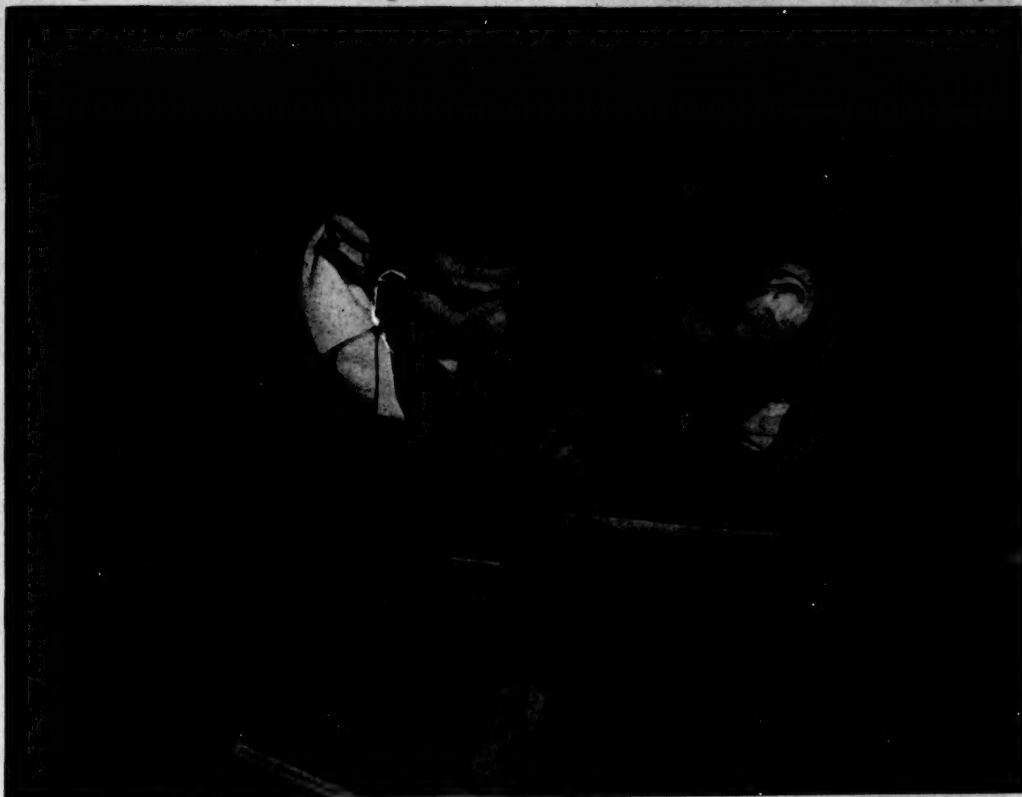
Photographs, The Museum of Modern Art



Painting kit which folds up for storage

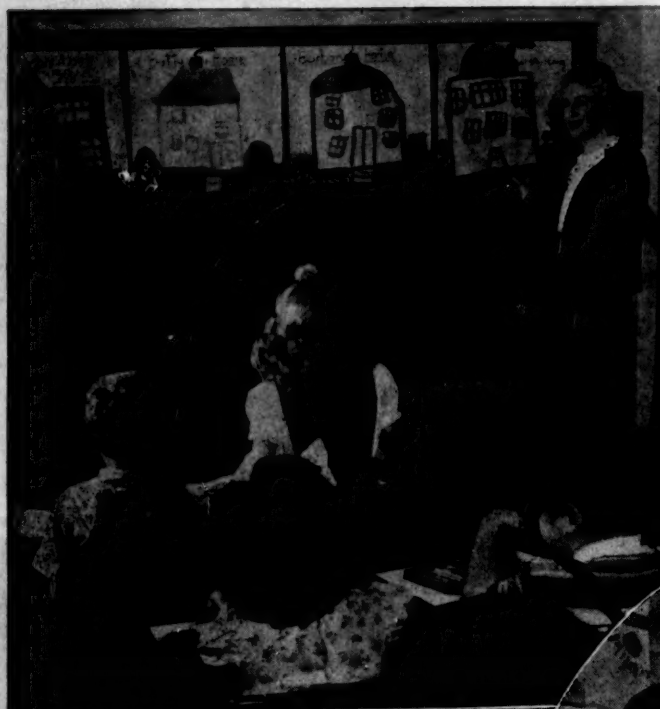


An easel for the house which can afford space



Jigsaw puzzles that acquaint the child with masterpieces of modern art

Learning the Art of C



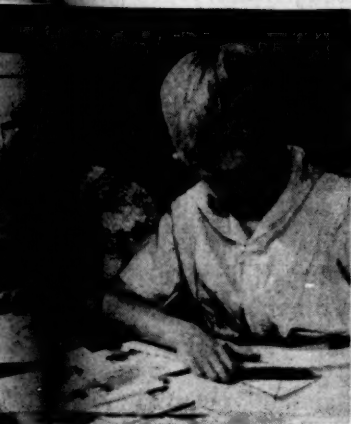
Photographs from "The Seattle Sunday Times Rotogravure"

Six- and seven-year-olds dictate stories and news to their teachers

Art Communication



Thirteen-year-olds write their own stories from live "copy"



Above: Eleven-year-olds gather news firsthand

Below: The twelves read the newspaper they have printed by hand

From Movement to Dance

Or the Progressive Growth of an Art

Mrs. Sheehy describes children's natural movements and shows how they can be guided into rhythmical expression and dance created by the child. She emphasizes the importance of working from movement rather than from music if children's creative powers are to be released but also points out the place of movement in interpreting music. This article is adapted from "Dance," Chapter Five of Mrs. Sheehy's new book *There's Music in Children* published recently by Henry Holt and Company, and is used by permission of the publisher. Mrs. Sheehy is assistant professor of education, Teachers College, Columbia University.

IN RECENT YEARS, THROUGH OUR study of the nature of the child and how he grows, we have learned a great deal about the value of physical activity. Specialists in the field of child development have told us what children need, and manufacturers have produced a large variety of equipment to satisfy these needs. The home and the school have become increasingly conscious of the necessity of providing adequately for children's physical development. The slide has taken the place of the cellar door; the jungle gym, of trees. We have parks and playgrounds equipped with apparatus and we see to it that children have an opportunity to use this equipment.

Too often, however, we think that when we have supplied certain equipment, we have taken care of all the child's exercising needs, and we are prone not only to overlook the value of his use of movement unrelated to equipment but even to discourage it. Mothers, in their desire for cleanliness, urge their babies to walk rather than creep and keep them confined to a small place until they are able to walk. Yet physical-growth specialists tell us that children stop creeping too soon.

Nursery schools encourage creeping by providing low places to crawl through and under. With most children this is a natural movement and it should not be denied them.

Schools are at fault as much as homes. Building superintendents and administrators accept the fact that children in the nursery school use the floors but kindergarten and primary teachers have a constant struggle (usually a losing one) with the powers that be to have the floors kept clean enough so that older children may use them freely. Make no mistake about it: the fun of tumbling, rolling, and sliding does not belong exclusively to a nursery-school curriculum. If we watch any group of four-, five- or six-year-olds (and even older) we shall find that a large part of their time is spent on the floor, either in such activities as block building or just in the sheer physical enjoyment of tumbling all around.

Healthy children are active because they are made that way. The inner demand that they feel for movement is as strong as the need they feel for food. Their muscles and their whole bodies cry out to be used, and use them they must or not only they but those who

live with them will know the consequences!

In the world of movement, then, as in the world of sound, we have the children's enthusiasm and wholehearted interest, to say nothing of their amazing ability in the use of their bodies. Since the dance is built on movement, children from the very beginning are at home in the elements of that art which, according to John Martin,¹ is the most fundamental of all arts.

Dance is essentially a creative medium in itself, not merely an interpretation of music. We must comprehend fully the meaning of this for here, as in other fields, it is easy to give lip service to a fundamental principle and in practice to follow our traditional ways. In our schools, the teaching of music and rhythms has been deeply rooted in tradition. We talk a great deal about creative dance, or (in nursery schools and kindergartens) about creative rhythms; but with younger children, at least, we have tied it up so closely with music that no real creativeness is possible.²

Perhaps if we compare the art of movement with another art—painting, for example—we can see more clearly how we have unintentionally handicapped children in their use of movement as it relates to the dance. When we give paints to a child, we do not tell him what to paint. We encourage him to use his own initiative in experimenting with color and line. His first interest is in the art material itself and what he can do with it, and the wise teacher will not hurry this stage.

In movement, however, we play music for a child and ask him to listen to it and "do what it says"! In other words, we start out with a framework into which we expect the child to fit his

idea. If we were to carry this method over into painting, we should say to the child: "Here are paints that you may use in painting a picture of a house." But someone will say: "Yes, we play music but we tell the child to do what he likes to it." Carrying this analogy further, we should then say to the child who is painting: "You may paint any kind of house you wish but you *must* paint a house"!

For when music is played for children and they are asked to move to it, a pattern and a mood are set that limit the type of movement. Or we have the situation in which music goes on but the children do whatever they please, regardless of the accompaniment. In the first case, a child's creativeness is limited; in the second, music ceases to have any meaning as related to the movement.

Children's Natural Movements

What are the natural movements of children unrelated to music? Generally speaking, physical activity is motivated in two ways. First, there is activity for activity's sake. This is a result of exuberance of spirits and takes a variety of forms such as the baby's erratic movements of arms and legs, and the older child's tumbling, rolling, somersaulting, jumping and skipping. Second, there is movement that is stimulated by ideas in which children's imagination is the driving force; such as animal, boat, or airplane play.

In a child's spontaneous play we have a wonderful opportunity to observe his

¹ John Martin. *Modern Dance*. New York: A. S. Barnes and Company, 1933. Pp. 123.

² In this discussion we are not concerned with the traditional dances, such as folk and ballet, since these serve a different purpose in that they carry on from one generation to another cultural and traditional dance forms. They are the result of specialized training, and are obviously not suited to the stage of development of young children.

individual movements and to utilize these. What we do with them depends on ability to sense his readiness for help. Perhaps seeing to it that he has free space in which to experiment will be all the help he needs; perhaps he will welcome someone to play with him and thus add encouragement to his play; perhaps he will be ready for an extension of his play by having another see more possibilities in it; perhaps his movement has enough of a simple rhythmic pattern to benefit by the addition of an accompaniment or he may accompany himself by chanting or singing a song; or the adult may supply a song or chant or clap her hands or use an instrument to support his play.

A child's feeling for rhythmic movement cannot be forced. It must wait on his development. If he is given space and encouragement, he will proceed at his own rate. It is also recognized that this rate will be different for each child. Frequently we hear a mother say: "My child has no rhythm; he can't keep time to music." But each child has his own rhythm, determined by such factors as his weight, height, and temperament. The rhythm of the light, dynamic child is different from that of the heavy, lethargic child. Your natural rhythm is different from mine but we have learned to control ours at will to conform to a common pattern. In the beginning, then, it is important for us to have *our music keep time to the child* rather than ask him to conform to our time. In other words, have *music listen to children*, and not *children listen to music*.

With children we accept such exercise as running, jumping, and skipping as part of the growing-up process. But when it comes to activities in which the child rolls, slides, "swims," somersaults,

pulls himself along over the floor or does a hundred and one ingenious tricks with his body, we may tolerate these capers but we seldom encourage them, particularly in connection with a dance program.

Yet these large floor movements in which the child uses not only his arms and legs but more especially his torso are recognized by dance teachers as fundamentally important. Their contribution, too, to the development of good posture is obvious, and they undoubtedly have great therapeutic value as an outlet for children's feelings, which in turn makes for a sense of security and well-being.

A good vigorous workout virtually massages the body and, when it is over, the children are only too ready to "let go" and lie flat on the floor for a short rest. Full relaxation—the kind achieved by reaction from its opposites—comes through a feeling in the muscles themselves and not through any outside stimulus or device. Children are ready to rest because their bodies feel the need of change.

It is essential, especially when children live in groups, to give them the opportunity for vigorous play in order to relieve tensions. What really makes for overstimulation is the program that stresses inactivity and quietness and obtains these by "busy work"! This holds true both in the home and at school.

If children seem to be limited in their experimentation (though they seldom are), they can sometimes be helped to explore other possibilities by such suggestions as the following: "How many ways can you find to cross the room without using your feet?" They will usually discover an infinite variety of ways. "See what you can do when you are lying on your back." Occasionally

they will enjoy isolating certain parts of their bodies, using (for example) only their fingers or arms or head or legs or "middles"!

To children, "stunts" are much of the time just stunts, without any association of dramatic ideas. Again, imagination may enter in or it may even be the motivating force. For example, two five-year-olds were each walking on "all fours" with their faces toward the ceiling. One was a dinosaur and the other was a walking table! As the walking table was an especially good idea, it was not long before the room was full of walking tables with "chairs" under some of them. This was a fine game and after several days of it, in order to supplement it, we accompanied the walking chairs and tables by reciting *The Table and the Chair* by Edward Lear.

One day a four-year-old all curled up into a huddle propelled himself across the playground with an irregular bumping movement, telling us that he was a cake of ice running away from the iceman. "Snakes," another favorite dramatization, requires a good deal of active wriggling of the torso.

All children play airplanes, trains, and boats. Here again, such activities are accepted at face value during free play but in a dancing group the teacher hesitates to work from the idea itself, and instead immediately plays (for example) airplane music, usually getting so busy with playing the music that she loses sight of the children!

It is obvious that accompaniment must be flexible if we wish to work from movement rather than from music. Accompaniment can give the child's experience greater meaning and perhaps extend it, but *flexibility* in *thinking* on the part of all concerned

is an absolute essential underlying the whole process. What type of music or what kind of sound or what sound-making instrument will best heighten this particular idea?

Moreover, the accompanist will not only have to be flexible in her choice of sound; often she will also have to improvise. Yet even the untrained musician need not feel discouraged since there are many possibilities for the amateur in such percussion instruments as drums and gongs and temple bells. These offer a variety of sounds and lend themselves as well to the grownup's experimental impulses as to the child's. A child, too, can easily learn to accompany the movement of another child and, in a group, much valuable experience can be gained by having several children work independently while the teacher is busy with other things.

The large gong is a very dramatic instrument whose climactic effect thrills the children. To be used to best advantage it should be suspended from a stand. And they should make acquaintance with it out of doors first rather than indoors, for it is capable of giving out "big" sounds and children's early experimentation is none too controlled! When played in a steady, low tremolo, it will induce relaxation. It can be used to great advantage also in accompanying a sustained, flowing movement.

All too frequently we fail to realize how important climaxes are to children, and in working with a group we do everything possible to avoid these lest the group get out of control. But children who are given a chance to "explode" once in a while are much less likely to get out of hand than they are if the lid is kept clamped tight. How often we have seen a child running faster and faster, "louder and louder,"

working up to an intensity that reaches its climax with a shout, a leap into the air, and then a dive to the floor! And how often we have seen that youngster penalized by being asked to sit on the sidelines until he thinks he can run without falling down! What this does is to rob him of the high spot of his enjoyment—the climax—making impossible the development of his own movement into an art form.

What we should do in a situation of this kind is to help the child learn how to take climaxes and then to return to an even keel. We need to help him to a better and more artistic use of that form. If his running, for example, is accompanied by playing on drums, his climax can be accented by a corresponding climax on the drums, or perhaps by a crash of the gong. Among the many varieties of such play are different ways of falling, ways of getting up again, the use of the time when down as a part of the whole activity, crescendo and decrescendo of movement, and the use of the voice. The reader will find *The Rhythm Book* by Elizabeth Waterman³ very helpful in its analysis of movement and of the direction in which it should develop.

Movement to Interpret Music

What about interpretation of music? Should one never play music first, asking the child to listen to it and then to do what "the music tells him"? We believe that this approach to music and dance has been greatly overworked and has resulted in sterile ideas and artificial form. If one is referring to the interpretation of the *mood* or *spirit* of the music, there are certainly times when the older child, especially, will enjoy this approach. But if one means the interpretation of the *content* of the music, one must make sure of letting

the child be the judge of what the music means *to him*. The same music means different things to different people and we are on dangerous ground when we try to interpret it for others. There have been cases in which two or more composers have treated the same idea but their musical interpretations of that idea have been widely different.

An amusing incident illustrating a child's interpretation of music was told by a teacher from the Northwest. She had played music from Mendelssohn's *Midsummer Night's Dream* to accompany fairy dancing and the groups had responded like fairies—all but one little boy who had recently moved into the community from Florida. Every time the music was played he sat in a stiff huddle in the middle of the room, and no amount of talking about the way the music sounded had any effect on him. Finally the teacher asked: "But if the music does not make you want to be a fairy, what *are* you?"

"I'm a frozen milk bottle. The music makes me think of *that*!" said the four-year-old from the Deep South. He had been intrigued, day after day, by the bottle of milk, left on his kitchen doorstep, which was always frozen when it was taken in and for some reason the "fairy" music had stimulated him to dramatize a frozen milk bottle!

A number of collections of dramatic music published for use with children can be very helpful to a teacher, if she chooses from them judiciously. For instance, a composer or an editor has named a piece of music *Airplanes* and it has been used successfully by some child or group to support their play. But this does not guarantee that the piece will fit other children's air-

³ New York: A. S. Barnes and Company, 1936. Pp. 150.

plane play. If the teacher feels that a given child needs music of a dramatic character, she should first find out from him what kind he wants and from several selections she plays let him choose what he wants to use. Likewise, if a child chooses to interpret "elephant" music by rolling over and over to the rhythmic flow of the music, we should encourage his interpretation rather than insist on his "being an elephant" by walking on all fours or swinging his trunk.

When we give the children a chance to hear a variety of good music from which they can choose what seems to them most fitting for their play, we make them conscious of the music itself and more discriminating in their choice. It is then that we are really encouraging *good listening*.

This discussion has stressed the importance of working from movement rather than from music. Neither approach should be used to the exclusion of the other; but it has been our experience that if we want a child to grow creatively in the field of dance and at the same time want music to have real significance for him, we shall stress more and more the former approach rather than the latter. If the

approach is from movement, the child will build up a truly rich background in both dance and music.

In conclusion it may be repeated that we are concerned with general experiences in the whole area of movement, rather than with steps or specific patterns. If we can help children to set dance processes in motion, to give congruous expression to their strong emotions through dance, if we can help them to find in dance a bridge between strenuous exercise and imagination, then movement will be a really satisfying and creative art medium in their lives.

There is no one method, no one system, that will accomplish this. We must have broad vision, must use our imagination along with that of the child, and recognize the *educative value of progressive growth in an art rather than the final product*. Our most important contribution to this whole process is our attitude toward the art of dance. We are responsible for building the environment in which we work and live with children—an environment that will foster a genuine respect not only for the art of movement but for all the arts.

... WITH OLD MAPS WE TRAVERSE A NEW TERRITORY. The issue is sharp. If we cannot or will not make the territory old again to suit the maps, we must make the maps new to suit the territory. If we cannot or will not cease to use science in some areas of our experience, we must begin to use it in those other areas where we have so long preserved and cherished the old ways. If we cannot or will not cease to experiment upon our material world and our physical things, we must begin to experiment upon ourselves, our beliefs, and social customs, our ways of living together in a world that has shrunk to the size of a small state. For when the world changes faster than do those who live in it, they become, by definition and inexorably, increasingly maladjusted to it.—From *People in Quarantaries* by WENDELL JOHNSON.

The Emotional Significance of Children's Art Work

Through creative expression children reveal themselves—their thoughts and their feelings. Dr. Elksich, consulting psychologist, Philadelphia, has studied children's adjustment behavior as revealed through their art work and here exemplifies her method by rating the drawings of four boys.

IN RECENT YEARS THOSE WHO HAVE been interested in child psychology and child psychiatry have come to realize that the child's expression in art might be considered an indicator of his emotional adjustment or maladjustment.¹ Such consideration has been based on the recognition that a person's expressive movements constitute an "idiom" which, if understood correctly, is communicably meaningful like any other language.

However, in order to reveal its true meaning, the language of expressive movements must not be directed by external suggestion nor converted into a specific "skill" which immediately would be used by the child with more or less sophistication as a disguise or convenient mask to cover up what he otherwise would express unwittingly. Therefore, any judgment passed on a child's adjustmental behavior by means of his art expression may be considered only under certain definite conditions. The most essential one is that the child's art production should be an entirely "free" expression. (It would be most favorable if such freedom would be combined with a certain amount of individual attention on the part of the teacher.) Furthermore, there should be a good number of art products from

the child, over a period of time, before an evaluation of their emotional significance should be attempted.

The study of expressive movements in art work is a study of form expression. The object, or the contentual meaning of the art product, may be almost completely disregarded from the point of view of the diagnostic implications of the expressive movements. In discarding the consideration of the contentual element, although in a clinical study of an individual case such consideration would afford additional insight, one does not depend on any comment the child might have made with regard to his product nor rely on certain factual data concerning the child's life history. In fact, the child's form expression, studied with the understanding that such expression has been brought about by his expressive movements, should give us insight into the *e-motion*-al characteristics which make a person move one way and not another.

The various ways in which children differ from one another in their expressive movements may also be seen in the light of their ego development. It is the control over his impulses, more precisely, it is the right kind of control—its optimum degree—which makes for

¹ The term "art" as used in this paper does not imply any esthetic evaluation.

an individual's adjustment. It is a deficiency in this control which makes for his maladjustment.

If one can read the language of expressive movements and understand its vocabulary of impulsive craving and inhibition, of acting out and frustration, one may come to recognize the "solution" a child has arrived at with regard to his conflicting emotions. Such solution indicates whether he has dealt with his impulses favorably or unfavorably, considering his adjustment. Such solution intimates whether the child has the tendency rigidly to repress the demands of his impulses or, in a state of inertness, to become the victim of these demands. Either of these possible "solutions" is indicative of an ego deviation.

The third possible solution in regard to dealing with the conflicting impulses—that of a healthily developing ego—appears as a form expression which indicates that repression has taken or is taking shape gradually, that is, slowly enough to be assimilated by the child without too great a deprivation, so that he is somewhat able to master his impulses. Whereas expressive movements in the case of the ego deviation appear in undesirable extremes, the form expression of the favorably developing ego tends to choose the "royal way" between these extremes.

To give an example: If the controlling forces have become too harsh, too domineering, they express themselves as *rigidity*. (Picture II on page 240.) If they are feeble, they appear as *inertness*. (Picture IV on page 240.) Either of these form expressions is a sign of an ego deviation, indicative of maladjustment. But if the controlling forces of *rigidity* are happily merged with the fluidness, the capacity to yield—inherent but uncontrolled in the

quality of *inertness* — a *rhythmical* form expression may result.²

In studying 2200 drawings and paintings from twenty-five adjusted and maladjusted children the author has detected certain criteria of form expression which have proved to be diagnostically relevant in determining a child's adjustmental behavior.³ Through these criteria the emotional significance of the form elements in children's art work has become evident. In order to use the criteria diagnostically, they have been defined as precisely as possible. The definitions of the criteria are given here with some additional explanations.

Definitions of Diagnostic Criteria

The criteria have been conceived and formulated as pairs of opposites so that a positive value is attached to one of their components and a negative value to the opposite component. However, since such opposites are reversible, according to the antinomic character of our concepts, one has to realize that under certain circumstances a negative value might become a positive one and a positive value might turn into a negative one.

In order to point out the reversibility of these positive and negative aspects, two sets of criteria have been defined—Criteria A and Criteria B. Because of space limitations only Criteria A is presented in this paper. To make full use of the diagnostic criteria the reader is referred to the author's monograph.⁴

² See the definition of *rhythm* versus *rule* on following page.

³ "Children's Drawings in a Projective Technique." By Paula Elkisch. In *Psychological Monographs*, No. 266, Vol. 58, No. 1, 1945.

⁴ *Op. cit.*

I. RHYTHM VERSUS RULE

Rhythm is expressed through a flexible quality of the stroke (kinaesthetically connected with a relaxed, free movement). Rhythm conveys a sensitivity to the functioning of space connected with the time element. Rhythm—Greek "rhy"—means "flowing"; flowing is a functioning of time. Such sensitiveness implies elasticity, spontaneity.

Rhythm stands for the inner dynamics of the individual.

Rule is expressed:

(a) through a rigid (torpid) quality of the stroke (kinaesthetically connected with tight spasmodic movements which become automatic, mechanical).

(b) through an inert (smeary, sloppy) quality of the stroke (kinaesthetically connected with looseness). Inertness is an escape from the spasms of rigidity, an attempt to drop out of rule.

In Rule there is no feeling for the functioning of the space, nor is any connection with the time element suggested. Spontaneity is lacking, regulation is dominant.

Rule stands for the static uniformity of the external world.

II. COMPLEXITY VERSUS SIMPLEXITY

Complexity is expressed through the tendency toward a rather complete representation of the object, its individualization and differentiation. Merely structurally, it is expressed through an imaginative feeling for form, a tendency toward a creative form differentiation.

Complexity stands for differentiation and totality.

Simplexity is expressed through the reducing of the differentiated object or merely structural form to its simplest pattern, to its scheme. It is schematization. It conveys a loss or a lack of differentiation and a lack of ability to detach oneself. It also appears as conventionalism.

Simplexity stands for primitivation.

III. EXPANSION VERSUS COMPRESSION

Expansion is expressed:

(a) through the widening (opening) of the space at the drawer's disposal, by presenting only a part of the object—this might also be an abstract design—which has to be completed by imagination.

(b) through the creation of a "spacious" background which may be presented on a sheet of paper of any size.

(c) through the creation of an experience of space by the means of rhythm and integration. For example, a well-formed representation of an explosion expands the space by "bursting" it. Such an expression conveys controlled aggressiveness, willful and forceful activity. (This is a rather virile form of expression.)

Expansion stimulates the imagination dynamically. It conveys an atmosphere of freedom, courage, adventure, and may be a symptom of vitality and of a healthily developed extraversion.

Expansion stands for a direction toward the surrounding world; for the potential ability of making contact.

Compression is based on a meticulous, fearful concept of space, expressed either in the spatial appearance of the object itself or in its spatial relationship to other objects or to the space at the drawer's disposal. Compression conveys a feeling of discomfort, of being shut in, of pressure and compulsion. Compression may be, if connected with other traits, a symptom of a neurotically developed introversion, even of a compulsion-neurosis.

Compression stands for isolation.

IV. INTEGRATION VERSUS DISINTEGRATION

Integration is based on inner organization. It may appear:

(a) as a merely synthetical or combinative function. The feeling for the "whole" is noticeable although the expression of such feeling may be poor.

(b) Integration may be expressed on a level which is comparable to that of genuine art work. Things—objects as well as lines and curves—are in the "right" place, in the right proportion and relationship to one another. Each of them is an indispensable part of the whole. They are essentially centered around some external or internal force. Such centricity may be expressed by the means of representation as well as merely structurally.

Integration stands potentially for cosmic order in the individual.

Disintegration:

(a) lacks the synthetical function; there is no tendency toward harmony. Things—objects as well as lines—are conceived in a piecemeal way. They may be contaminated, i.e., two or more things may be represented as one, without having become a oneness. It does not make any sense.

(b) lacks the center. Things are disconnected; they fall asunder. There is nothing related to anything. The product conveys coldness; it alienates the beholder. Disintegration is a sign of eccentricity or even of a serious split in the personality, and might be, if connected with other traits, a sign of schizophrenia.

Disintegration stands for chaos in the individual.

A fifth pair of criteria has been defined — *realism* versus *symbolism* — a concept which does not pertain to expressive movements or form expression, and thus will be disregarded in this paper.

It has been pointed out at the beginning, referring to the example of *rhythm* versus *rule* (rigidity, inertness), that the child's expressive movements are indicative of his ego capacity with regard to dealing with his conflicting impulses. It may be of interest to understand also the rest of the diagnostic criteria in terms of the child's ego capacity.

The expression of *complexity* versus *simplicity* tends toward a possibly full, "complex," sometimes affectionately detailed representation of the object. Such expression betrays a surplus of energy, the capacity to invest interest in the object indicating that the ego is free from wanting such interest for its own sustenance.

Simblicity versus *complexity* portrays the lack of the capacity to form healthy object relations on account of

a lack of surplus energy. That is, all energy is needed for ego preservation and thus is arrested instead of being set free.

Expansion versus *compression* is an expression of fearless reaching out of the ego which, since it is disposing of surplus energy, can go on to new experiences. *Compression* versus *expansion*, on the other hand, conveys an atmosphere of anxiety where the libidinal impulses are being held down, repressed. To ascertain repression, more and more energies are being used up which otherwise would be available for living. This process of using up energies results in an impoverishment of the ego.

Integration versus *disintegration*. The integrative quality of a child's expression in art is of uppermost importance. For the lack of it is a definite symptom of a deeply rooted disturbance. A child's form expression may be predominantly *rigid* or/and *inert* or/and *simplex* or/and *compressed* and still may be *integrated* or at least not *disintegrated*. This means that, no matter how emotionally disturbed the

Four Representations of the Human Figure

"Free" art products by four boys



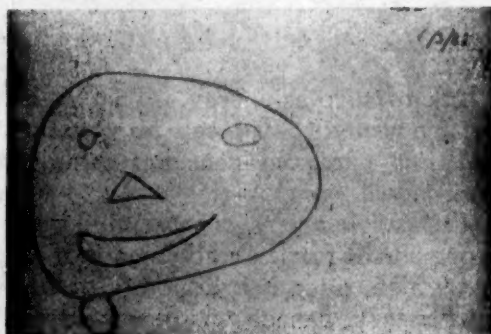
Picture I by BA; age 5.9

12x18



Picture II by BJ; age 7.1

12x18



Picture III by BL; age 6.7

9x12



Picture IV by B28; age 6.4

20x26

child might be, how weakened and impoverished his ego, it still holds together.

Two forms or degrees of *integration* have been distinguished.

(1) One of the two forms portrays the inner unifying force less convincingly, less dynamically than the other. This form of integration is identical with the child's synthesizing capacity, implying that he is able meaningfully to put things together, to combine and to organize yet does not rely on the self-assertive or ego-strengthening power of unification and wholeness which the expression of emotional integration signifies. Art products by intellectually superior children who are emotionally maladjusted frequently bear signs of

synthetical integration but lack form expression of emotional integration.

(2) Quality and meaning of emotional integration seem adequately expressed by Meister Eckhart, if we understand his language in terms of our own: "I have often said that a person who wishes to begin a good life should be like the man who draws a circle. Let him get the center in the right place and keep it so and the circumference will be good." In terms of our topic, Meister Eckhart's word implies that the form expression of emotional *integration*—as a diagnostic criterion it has been called "*centricity*"—would by necessity also bear other signs of emotional adjustment.

Disintegration versus integration. A child's art product may not actually express *integration*; that is, it may show neither *synthesis* nor *centricity*, yet such lack would not have to be identical with the expression of *disintegration*. Even among maladjusted children the expression of *disintegration* is rare and, whenever it occurs, definitely a sign of a serious disorder. The form expression of *disintegration* may result from the lack or the loss of the synthetic function, as in the mentally defective. Disintegrated form expression may go back to expressive movements which indicate imitatively the child's disturbed motility. This disturbance may be either functional or in the central nervous system. *Disintegration* may result also from expressive movements which are the counterfeit of a child's loss of self-identity. This means that in the struggle of the conflicting impulses the ego has been broken.

A Diagnostic Experiment

The reader may try to judge some art products shown on page 240. These products were made by four boys who belonged to the group of twenty-five children, the subjects of the study mentioned above. In applying the diagnostic criteria for the examination of the form expressions of an art product, each pair of criteria should be used in terms of "either—or." It may be understood further that it is possible that none of the formal expressions,

as designated in the criteria, may appear or that either of the two opposites appear simultaneously. In either of these two possibilities the judgment should be "undecided."

A rating scale has been developed in order to score a child's adjustmental behavior.⁵ The author's judgment of the four art products presented in this article reads as follows:

Picture I (by BA; age 5.9)—rhythm-complexity-expansion-integration (synthesis and centricity)

Picture II (by BJ; age 7.1)—rule (rigidity)-undecided-compression-integration (synthesis)

Picture III (by BL; age 6.7)—rule (rigidity)-simplicity-compression-undecided

Picture IV (by B28; age 6.4)—rule (inertness)-simplicity-expansion-disintegration (minus synthesis and minus centricity)

(More drawings and paintings by the same children will be found in the author's monograph. For this reason the same initials have been used here.)

As has been pointed out before, the emotional significance of children's drawings and paintings has been considered by the author only under the aspect of form expression. The contentual element has not been taken into consideration in the particular study to which this paper refers. Other authors have studied the emotional significance of children's art work with regard to its content. All these studies suggest that the child seems to crave to portray and unburden himself in his art work.

⁵ *Ibid.*, see monograph, page 23.

The Apple

By LEAH AIN GLOBE

Red apple smiling
Shiny new skin
Dainty white juiciness
Waiting within.
Deep down are hiding
Seedlets at rest

Brown cuddly birds
In a white apple nest.
Finger stem pointing
From the nest door
Guarding the treasure
Wrapped in the core.

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Silver Burdett Company, New York, N. Y.

MAKING SURE OF ARITHMETIC. By Robert Lee Morton, Merle Gray, Elizabeth Springstun and William L. Schaefer. Six volumes. \$1.04 each.

These six books are designed to increase enjoyment and success in the mastery of arithmetic in grades three through eight. The authors have attempted to give meaning to numbers by using pictures and diagrams to show that numbers represent quantities of real things, and by making clear the nature of each process. The attempt has been made to provide for complete mastery, not only by well-planned practice but by reteaching important steps from time to time and by relating each new step to previous learnings. The social significance of arithmetic is stressed through problems closely related to children's everyday experiences. Teachers' guidebooks and correlated workbooks are in preparation.

DICTIONARIES

Scott, Foresman and Company, Chicago, Illinois

THORNDIKE CENTURY BEGINNING DICTIONARY. By E. L. Thorndike. Pp. 645. \$1.60.

Announced as "a dictionary to teach children how to use a dictionary," this handsome red book contains two parts. The early part of the book includes a separate and carefully graded program of dictionary lessons and exercises for inducting children of fourth or fifth grade into immediate use of a dictionary. The greater part of the book contains a dictionary of twelve thousand words, selected as those which a child of intermediate grades is most likely to need. In the dictionary proper the type is larger than usual in children's dictionaries, the definitions are simple and clear, the pronunciation key is easy to use.

HEALTH AND PERSONAL DEVELOPMENT

Scott, Foresman and Company, Chicago, Illinois

FIVE IN THE FAMILY. By Dorothy Baruch and Elizabeth Montgomery. Illustrated by Miriam Story Hurford. Pp. 192. Ninety-six cents.

Five in the Family is the third in a series of primary readers on health and personal development. In this book, as in the two earlier ones, *Good Times* and *Three Friends*, problems about health, safety and personal development are included as they arise in a story of everyday living. The book describes a year in the life of a family of five, including three children under ten. The book is illustrated with brush drawings in full color. Work pages are included at intervals.

READING

Silver Burdett Company, New York, N. Y.

THROUGH THE GATE. By Nila Banton Smith. Pp. 160. Seventy-two cents.

DOWN THE ROAD. By Nila Banton Smith. Pp. 192. Eighty-four cents.

IN NEW PLACES. By Nila Banton Smith. Pp. 256. Ninety-two cents.

FROM SEA TO SEA. By Nila Banton Smith. Pp. 319. \$1.

Here we have the primer and the first three readers of a basic reading program called Reading to Learn. The primer, *Through the Gate*, was preceded by two pre-primers, *Bill and Susan* and *Under the Tree*. The series includes also "read and do" books and teachers' guides for each level.

The stories in each volume were especially written for the book by several story writers. In pleasing style they narrate children's experiences in a variety of settings. Drawings in full color aid in the interpretation of the stories. The vocabulary seems to be well chosen and well graded.

The John C. Winston Company
Philadelphia, Pennsylvania

MOVING AHEAD. By Gertrude Hildreth, Allie Lou Felton, Alice Meighan, and Marjorie Pratt. Illustrated by Corinne Malvern and Mary Highsmith. Pp. 440. \$1.40.

Moving Ahead is the final book in the intermediate reading program for Easy Growth in Reading. The preceding books are *Today and Tomorrow* for grade four and *Looking Forward* for grade five. These books offer a definite program designed to develop reading abilities. Each

unit includes a set of pictures and statements for the purpose of creating readiness; story material; and associated informational material and exercises. The content of these books, as the titles suggest, is related to problems of the present and the future. Photographs and brush drawings, many in full color, aid in creating interest.

SOCIAL STUDIES

American Book Company, New York, N. Y.

CANADA AND HER NORTHERN NEIGHBORS. By Frances Carpenter. Pp. 438. \$1.40.

This geographical reader begins with an imaginary airplane flight over Canada, presenting the important physical features of the Dominion. The story of Canada's discovery, explorations, settlement and development is followed by a detailed study of the separate provinces and territories and the neighboring regions to the north. The close cooperation between Canada and the United States is described in the final unit. The book contains maps and interesting photographs.

SOD-HOUSE DAYS. By Ralph V. Hunkins and Regina H. Allen. Pp. 400. \$1.12.

Sod-House Days is the final book of the series, *Tales of the Prairies*. This and the two preceding books, *Tepee Days* and *Trapper Days*, are readers relating historical facts about the Great Plains, the region between the Mississippi River and the Rocky Mountains. Many dramatic incidents are told which reveal man's struggle to master this environment. Pen and ink drawings enliven the stories.

D. C. Heath and Company
Boston, Massachusetts

BUILDERS OF THE OLD WORLD. By Gertrude Hartman and Lucy S. Saunders. Illustrated by Marjorie Quennell, assisted by Harold Cue. Maps by B. Magnuson Derwinski. Pp. 468. \$1.80.

In the series *History on the March*, *Builders of the Old World* is the second book, following *Makers of the Americas*. This book relates the story of advancing civilization from the Stone Age until the discovery of America. The influence of climate and natural resources upon the development of each country is made clear. The book is illustrated with appropriate pen and ink drawings. Suggestions for discussions, activities and supplementary readings are found at the end of each chapter and a glossary-index is included at the back of the book.

OUR COUNTRY. By Lucy Sprague Mitchell and Dorothy Sall. Illustrated by Kurt Wiese. Pp. 310. \$1.

Our Country is the third book in the series *Our Growing World*, following *Farm and City* for the youngest readers, and *Animals, Plants and Machines*. In the rhythmical style that characterizes the two earlier books, the authors describe our growing country. By means of poem, vivid description, and dramatic story different sections of the country—the middle United States, the East, the West—are pictured at different periods in time. The final unit describes the linking together of the sections of the country by means of railroads, telegraph and telephone wires, and airways. Attractive drawings by Kurt Wiese add interest.

Silver Burdett Company, New York, N. Y.

OUR BIG WORLD. By Harlan H. Barrows, Edith Putnam Parker, and Clarence Woodrow Sorensen. Pp. 186. \$1.44.

THE AMERICAN CONTINENTS. By Harlan H. Barrows, Edith Putnam Parker, and Clarence Woodrow Sorensen. Pp. 314. \$2.

These are the first two books of a new basal geography series, *Man in His World*. *Our Big World* describes for fourth grade children several typical regions, with emphasis on the people, their work, and their relation to their own land and other lands.

The American Continents describes the peoples of the New World in their various homelands. A simple presentation of the historical geography of the United States is followed by a description of the United States today, with emphasis on use and conservation of resources. The essential facts about Canada and Latin America are included, with stress on the "good neighbor" theme.

Rand McNally and Company, Chicago, Illinois

OUR COUNTRY'S STORY. By Frances Cavanah. Pictures by Janice Holland. Pp. 71. \$2.50.

A beautiful book for the school and home library is *Our Country's Story*. For the child who is ready to understand how the present has grown from the past, America's story is briefly and simply told. Lovely illustrations by Janice Holland, in color and in black and white, bring to life great characters and great events in successive periods of America's past.

(Continued on page 246)

Books FOR CHILDREN . . .

AT THE TOP OF THE HOUSE. *Written and illustrated by Albertine Deletaille. New York: Harcourt, Brace and Company. Unpagged. \$1.*

Albertine Deletaille, a Dutch artist living in Brussels, has made a unique contribution to the picture book age through this tale of a store-room at the top of a house; a cheese as round as the moon; Run Fast, the little mouse, and Gobble Mice, the cat. The simplicity of the pictures and brevity of the text add a dramatic quality that will evoke the request "Read it again" more than once from the littlest ones.

BAYOU BOY. *Written and illustrated by Eleanor Frances Lattimore. New York: William Morrow and Company. Pp. 127. \$2.*

Louis Lafayette Brown lived near a bayou in Louisiana. What fun he had swimming, fishing and watching all the living creatures. This is a story of a loving family and their relationships with each other and the community. The father and mother were away all day working but fortunately there was Granny who took care of Louis, Julie and Adriana, the baby. How Granny loved to make gumbo soup and how the children enjoyed eating it! There was great relief among the children when, after a trip to New Orleans to buy a house, it was decided that the country was a better place in which to live, and a car was purchased instead.

PICTURED GEOGRAPHIES — FOURTH SERIES. *Stories by Marguerite Henry. Pictures by Kurt Wiese. New York: Albert Whitman and Company. Unpagged. Seventy-five cents.*

Eight books 8" x 5½" portray the history and geography of five neighboring countries and three island groups of the Pacific Ocean: Australia, Bahama Islands, Bermuda, British Honduras, Dominican Republic, Hawaii, New Zealand and Virgin Islands. The books are a valuable addition to the social studies of the eight- to twelve-year-olds for the stories are in simple language and colorfully illustrated.

EVERYBODY EATS. *By Mary McBurney Green. Pictures by Edward Glannon. New York: William R. Scott, Inc. Unpagged. \$1.*

THIS IS THE WAY THE ANIMALS WALK. *By Louise Woodcock. Pictures by Ida Binney. New York: William R. Scott, Inc. Unpagged. \$1.*

These two cardboard books are splendid for the nursery age but equally good for the child just beginning to read. The first is a picture book of animals and their food; the second, of animals and the way they walk. There is a series of eleven of these books each written in simple language and illustrated with bright pictures that tell a story. The spiral binding enables a child to turn the tough paper pages easily so that each page lies perfectly flat.

MR. 2 OF EVERYTHING. *By M. S. Klutch. Illustrated by Kurt Wiese. New York: Coward McCann. Unpagged. \$1.50.*

This book supplies humor for the youngest but even the oldest will laugh at the man who got his name because he liked two of everything. He wore two of everything, ate two of everything, owned two of everything, but he had only one wife and one son. That was a great disappointment. However, he bought Peter, his son, two of everything. This disturbed Peter greatly and he determined to break his father of the habit. When a new boy of the same age moved into the neighborhood Peter saw his chance. To find out whether Peter was successful makes exciting reading. Ludicrous illustrations fit the text.

MR. PLUM AND THE LITTLE GREEN TREE. *By Helen Earle Gilbert. Illustrated by Margaret Bradfield. New York: Abingdon-Cokesbury Press. Unpagged. \$1.75.*

Mr. Plum, a shoemaker, lived in a tiny shop overlooking a city square in which a beautiful green tree stood. Mr. Plum loved this tree but alas one day the city sent three men to cut it down. In despair he requested the men to wait half an hour while he interviewed the mayor. In his hurry to reach His Honor he forgot to remove his work apron containing his tools. This proved to be a blessing for he found the mayor suffering with his foot. Consequently, Mr. Plum repaired his shoe which was too tight and the mayor ordered the men not to cut down the tree. For the fives to eights.

Research ABSTRACTS . . .

PROCEDURES IN TRAINING TEACHERS TO PREVENT AND REDUCE MENTAL HYGIENE PROBLEMS. By Dorothy W. Baruch. *The Journal of Genetic Psychology*, December 1945, 67: 143-178.

The author points out the need for teachers to be able to recognize and understand children's inner emotional content instead of focusing on outer symptoms. She then goes on to describe a training program carried out with two groups of teachers, a program designed to investigate the value of an understanding acceptance of children's needs, especially in permitting them to express, instead of repress, their hostilities and aggressions. The training consisted of several coordinated situations which were carried on simultaneously. They included supervised work with children in nursery school and lower grades, class instruction with emphasis on group discussion of both the children's and the teachers' problems, and individual counseling of the student-teachers.

Comparative tables and illustrative case studies demonstrate that the training program reduced mental hygiene problems in both the teachers and the children. Those teachers who were poorly adjusted at first but who gained insight into their own problems and thus became well adjusted were most able to understand and help the children. The success of the training program on individual teachers was independent of their age or the length of their teaching experience.

It is suggested that such a training program could be effectively carried out as an in-service procedure in a school system, and also with other groups such as clergymen, physicians, counselors in industry, and parents.—*Nancy Bayley, Research Associate, Institute of Child Welfare, University of California, Berkeley.*

A STUDY OF THE "FEARS" OF RURAL CHILDREN. By Karl C. Pratt. *The Journal of Genetic Psychology*, December 1945, 67: 179-194.

Five hundred seventy-eight pupils from kindergarten through eighth grade in rural schools in Michigan filled out a questionnaire in which they were asked to list all of the things they feared, to indicate the three most feared and the three least feared. The number and variety

of fears were compared between the younger and the older children, and between boys and girls. They were also compared with the results of similar studies made by Jersild and his collaborators.

Pratt points out that this method does not assure us of getting actual fears but is an expression, at least in part, of cultural habit-patterns. Girls reported more fears than boys; older children reported more than younger. Boys tend to have a greater variety of fears. Fears of animals are predominant, especially among the younger children. Among animals there are more fears of wild ones (which they are very unlikely to experience). Such fears appear to be of cultural origin. When the children fear domestic animals they are more likely to specify particular ones with which they have had some experience. Older children have more fears of illness and disease.

As compared with urban children, rural children have fewer non-animal fears: most frequent of these are of fire, storms, engines of destruction and of transportation, and darkness. Urban children appear to be more influenced by verbal habits. Boys more often than girls express fears related to school work and of the supernatural. Girls are more concerned about illness and disease and darkness. The impact of the war seems to have played a very minor role (three per cent of the total) in causing fears in these children.—*Nancy Bayley.*

A COMPARATIVE STUDY OF SOME PROBLEMS OF SOCIAL AND EMOTIONAL ADJUSTMENT OF CRIPPLED AND NON-CRIPPLED GIRLS AND BOYS. By Mary Frances Gates. *Journal of Genetic Psychology*, June 1946, 68: 219-241.

A brief questionnaire was sent to the director of services for crippled children in each state department of education requesting opinions and a statement of provisions for the adjustment of such boys and girls. Of forty-four directors responding, forty-five per cent reported social and emotional adjustment as a major problem in the education of the crippled child. Less than half of the respondents could cite specific evidence to support their opinions. Provisions for help in meeting the adjustment

problems for this group ranged from well-established clinical services to none.

A second part of the study involved the collection of a large amount of information regarding eighteen crippled boys and girls and an equal number of non-crippled individuals matched with respect to several factors. Seven of the matched pairs were siblings. Scores on several objective measures of social and emotional adjustment revealed no statistically significant differences, although the crippled children scored somewhat lower than did the control children. Rather intensive study of the matched pairs indicated that cultural backgrounds and personal-social relationships in the home may affect personal-social adjustment more than the fact of being crippled. Evidence indicated that the crippled boys and girls had apparently made wholesome adjustments to their physical disabilities and to the attitudes of their associates toward themselves.—J. A. H.

THE IMPLICATIONS FOR TEACHER EDUCATION OF THE AUTOCRATIC AND DEMOCRATIC ROLES OF TEACHERS: A Study of Role-Assigning and Role-Taking in Mount Pleasant, Michigan. By *Margaret Olive Koopman*. *Unpublished Doctor's Dissertation. The Ohio State University, 1945.* Pp. 39.

Three techniques—interview, controlled observation, and questionnaire—were used to explore public opinion with regard to the role of the teacher. 270 people, constituting a care-

fully selected five per cent sample of the total population of the community, were contacted by a professional interviewer.

The work of twenty-seven teachers representing every school, grade level, subject, and including both men and women was studied. The role actually played by teachers in the classroom was analyzed under the following five main categories: (1) Learning materials—environment. (2) The classroom as a social laboratory. (3) Adjustments to group life. (4) Guiding group work. (5) Guiding individual development. A questionnaire regarding teacher participation in school, professional, and community affairs was distributed to all teachers in the public schools.

The author concludes that the vast majority (approximately eighty-five per cent) of Mount Pleasant citizens expect the teacher to play a democratic role. She found, however, that only twelve out of the twenty-seven teachers studied could be said to be democratic. An additional five assumed a role that was democratic in some respects but which was essentially autocratic. Least evidence of democratic procedures was found in the middle elementary grades, mathematics in the upper grades, and science, English, and foreign language in the high schools. The assignment of a democratic role to teachers was more common among women than men and among professional and white collar workers than among businessmen, unskilled laborers, and retired men. She points out that the conservative minority, however, wields considerable influence and power in the community.—J. A. H.

Educational Books for Children

(Continued from page 243.)

Follett Publishing Company, Chicago, Illinois

WORKERS AT HOME AND AWAY. By *Alta McIntire and Wilhelmina Hill*. Pp. 262. \$1.40.

Workers at Home and Away is a social studies text describing the activities of a group of eight-year-old children and their teacher throughout a school year. The six units deal in an interesting way with food, shelter, clothing, transportation, communication, and the people who lived here long ago. The stories stress cooperation and interdependence, as well as desirable personal qualities. They are illustrated with many artists' drawings and a few photographs, some in black and white and others in full color.

Harr Wagner Publishing Company
San Francisco, California

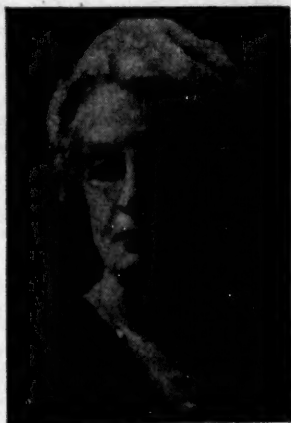
INTRODUCTION TO GLOBAL GEOGRAPHY. By *Bernice Baxter and Thad W. Stevens*. Pp. 122. \$1.92.

To prepare children of the middle grades to study global geography and especially to read and use the new maps is the purpose of *Introduction to Global Geography*. The language of maps and globes is explained and some principles of map making are given. The book contains a description of important water and land areas and an explanation of the earth and its movements. Materials on weather and climate, gravitation, and new ideas of distance and direction are included, with maps, photos and drawings.

News HERE AND THERE...

Lucy Wheelock

Lucy Wheelock, founder of Wheelock College, died on October 2, 1946, at her home in Boston at the age of eighty-nine. Miss Wheelock's education and professional life were carried on in the city where she founded, in 1889, a school for teachers of young children. She graduated from Miss Hatch's Training School in 1879, where she studied under Elizabeth P. Peabody, sponsor of the first kindergarten in America. In 1940 she retired as head of the Wheelock School and a year later the school's name was changed to Wheelock College.



Lucy Wheelock

Miss Wheelock's interest in the Association for Childhood Education was of long standing. From 1895 to 1899 she served as president of the International Kindergarten Union and from that time until her death was an active committee member in the organization which later expanded into the Association for Childhood Education. She was also for many years a member of the Board of Editors of CHILDHOOD EDUCATION, active in the work of other educational organizations and civic groups and author of several books on the kindergarten.

No finer tribute could be paid Miss Wheelock than that given by Rollo G. Reynolds at the celebration of the fiftieth anniversary of her school:

You must look back with happiness and pride on the years that have passed since you embarked upon your great adventure—a school to train teachers of little children. To you for a half century they have come from every quarter of the land, these fine and eager

girls. They have lived and worked together in the kindly, rich and lovely atmosphere which has ever pervaded this grand old school which you created, and into every activity of which your personality has been stamped indelibly.

Who can measure the influence which they have exerted as back they have gone, social workers, teachers and mothers? You have created "things," to paraphrase Milton, "so fashioned that men will not willingly let them die." Things more lasting than wood and stone—ideas, love, kindness, little happy children. In them shall you go on—they are your monument.

—JEAN BETZNER

New A.C.E. Branches

Elementary Club of Kutztown State Teachers College, Pennsylvania

Clarksville Elementary Association, Tennessee

Reinstated:

Winter Garden Association for Childhood Education, Florida

Nacogdoches County Association for Childhood Education, Texas

Life Member

Blanche Miller of Bluefield, West Virginia, has recently become a life member of the Association for Childhood Education (International).

Roll of Honor

The name of Patty Smith Hill is being placed on the International Kindergarten Union Roll of Honor in the A.C.E. Headquarters office.

A.C.E. Publications Abroad

A survey of the Association's mailing list shows contributing members in nineteen countries, and subscribers to CHILDHOOD EDUCATION in forty-six countries. The list is growing rapidly since mail service has been resumed in so many parts of the world.

States Adopt Standards

In the summer of 1945, the Louisiana state board of education adopted standards for nursery schools and kindergartens. The standards were drawn up by a committee, appointed by the state superintendent, of representatives of many agencies interested in the welfare of young children. Administration is the responsibility of the board's Elementary and Secondary Division. In order to be accredited, nursery schools and kindergartens must meet requirements in enrollment, staff, health, plant, equipment, program, and parent-teacher relationships.

New York State has had since 1939 a law which gave authority to the state education department to advise private nursery schools and kindergartens as to minimum standards. In 1944 an amendment to the Education Act required registration of private schools for young children, with approval based upon financial resources, preparation of teachers, working conditions and salaries, number of children per teacher, equipment and space, health, safety and sanitation, parent education program, length of daily sessions and the school year, and records to be kept.

Many other states are working toward the registration of private schools. Some already provide advisory and supervisory services for these groups and a number have issued handbooks, guides, or statements of standards.

New Jersey, in May 1946, secured legislation to assure standards for all groups enrolling young children. Before July 1, 1947, every private non-sectarian child care center, day nursery, nursery school and boarding school in which tuition is charged must secure a certificate of approval from the state commissioner of education. A committee representing the New Jersey Association for Nursery Education and the state departments of education, institutions and agencies, and health is at work evaluating acceptable standards for adoption.

Notes From Paris

William G. Carr, secretary of the Educational Policies Commission of the National Education Association, is attending the First General Conference of UNESCO at Paris as an observer for the World Organization of the Teaching Profession. Dr. Carr sends notes on some of the things he saw when he took a "schoolman's holiday" and visited the International Exhibit of Education at the Musee Pedagogique.

The entire Museum is a noteworthy institution—I know of nothing quite like it in the United States. It is impossible to give in written form an adequate idea of what the exhibit is like but I have singled out a few highlights from the section devoted to each country:

The Danish exhibit contains a number of models of new schools and features the statement, "Danish Education is the Foundation of Danish Democracy."

Luxembourg describes itself as "the baby sister of the United Nations" and declares that although it must teach three different languages it has absolutely no adult illiteracy.

Canada describes its educational spirit as "essential services maintained and new methods tried."

The United Kingdom exhibit features the Education Act of 1944, using a large mural of a winding road to illustrate the theme "The New Road to Education."

Next year England will raise its school-leaving age to fifteen years—ultimately to sixteen.

France features the experimental program which is being tried in three hundred fifteen classes by volunteer teachers, a system called "the new fifth" and "the new sixth" in reference to the grade level with which it is concerned.

China proudly displays charts showing the reduction of illiteracy in that country and reports over ten million adults enrolled in basic education classes this year.

The Polish exhibit features the struggle of the schools of that country against Nazis. Pictures and drawings by children are included. The effect produced on the observer who examines pictures drawn by little children of mass executions and concentration camps is indescribable.

Our own United States exhibits are excellent. Three are emphasized: increased use of visual aids, increased major trends in the United States' education since 1939 enrollments in higher education, and increased emphasis in all schools on education for international understanding. There are excellent school photographs and a good collection of professional books and textbooks.

I hope that arrangements can be made to tour the entire exhibit to the principal cities of the world.

Educational Policies Commission Helps Elementary Schools

As a part of its preparation for a new publication, *Education for All American Children*, a staff committee of the Educational Policies Commission of the National Education Association has completed a survey of eighty-seven outstanding elementary schools in the United States and Canada.

Members of the elementary education staff include G. E. Barnett, assistant secretary of the Commission; Paul R. Hanna of Stanford University; Laura Zirbes of Ohio State University; William S. Vincent of Pennsylvania State College; Richard Bowles of the Austin, Texas, Public Schools; and Grace Dodge of the Boothbay Harbor, Maine, Public Schools.

It is hoped that *Education for All American Children* will be available in July 1947.

Errata

The price of the booklet, "Kindergartens for Illinois" is incorrect as given in the December issue of *CHILDHOOD EDUCATION*. The price is twenty-five cents for a single copy mailed postage paid. Quantity orders are filled at the rate of twenty-one dollars for one hundred copies.

The booklet is available from Lillian Wagner, 204 E. 109th Street, Chicago 28, Illinois.

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What's in a PICTURE BOOK?



From *Who Blew that Whistle?*

by Leone Adelson

Young Scott picture books for nursery, kindergarten and primary grades are now used in schools, to supplement standard texts. Below is a sample selection of titles, as they appear on approved school listings. And the books are fun, too.

Social Studies

The Little Fisherman (deep sea fishing); *The Milk that Jack Drank*; *The Bread that Betsy Ate*.

Pre-phonetics Training

The Noisy books (*City, Country, Indoor, and Seashore*).

Easy Science Training

How Big is Big: from Stars to Atoms; *Let's Find Out: A Picture Science Book*; *Travelers All* (seed distribution); *Up Above and Down Below* (roots and leaves).

Easy-to-Read

Captain Joe & the Eskimo; *I Want to Fly*; *Barbara's Birthday*; *Who Blew that Whistle?*

Any of these books may be ordered direct from the publisher on 30-day approval. Write for the 1946 catalog with complete descriptions, grade and age levels, and teacher's guide to classroom use.

WILLIAM R. SCOTT, Inc.

Publishers of Young Scott Books
72 Fifth Avenue, New York 11, N. Y.

(Continued from page 248)

Educational System Surveyed

A survey of the educational system of West Virginia has recently been completed by a survey staff of twenty-four persons. George D. Strayer, professor emeritus of education, Teachers College, Columbia University, served as director.

In the January 1946 issue of *West Virginia School Journal* is found a digest of the report on the survey. The following paragraphs are from this digest:

No competent educator in the state, or out, would deny the need for kindergartens or for adult education, the need for good school libraries for children and youth of all ages, the need for supervision of music and other special subjects, the need for the health services now permitted by law, and the need for playgrounds. The survey staff believes that state aid should be extended to the counties in support of such extensions of the present program on much the same basis as state aid is extended to the counties in support of junior and senior high schools.

West Virginia authorized kindergartens for children four and five years of age, but it does not extend state aid to classes for pupils under six years of age. Kindergartens provide essential education for children—education for living now, and education in preparation for the work of the elementary school. Only about four hundred of West Virginia's nearly ninety thousand children four and five years of age are attending public kindergarten. The survey staff recommends that state aid should be extended in support of kindergartens, and that every elementary school of six or more teachers include a kindergarten.

It is recommended that the compulsory age be lowered to six years as of September first of the year of entry. Children seven through fifteen years of age are required to attend school in West Virginia. Children six years of age are allowed to attend school and many do. However, they do not attend as regularly as they should. The result is excessive failure in the first grade and subsequent grades. Lack of kindergarten work in preparation for elementary school work contributes to the low promotion rate. Extending kindergarten work and including children six years of age in the group required to attend school will do much to remedy these effects.

Widely needed improvements in the county school system are:

Kindergartens for children four and five years of age should be introduced and supported by the state on the same basis as classes for older pupils.

Handicapped children should be given equal opportunities with other children for an education suited to their needs. In some cases this may mean only special supplies and equipment. In others it must mean special classes under teachers with special qualifications.

Libraries should be improved. Librarians should be classed as teachers in figuring state aid. Boards of education should have the same control over the development of libraries as they have over the development of schools.

The hot lunch program developed under federal and state subsidies should be continued and strengthened as an integral part of the health education program.